V. 16

真義大觀

XVI

Blank Page Digitally Inserted

V. 16

真義大觀

SELECTED RELICS

of

JAPANESE ART

Vol. XVI

EDITED BY S. TAJIMA

眞美大觀

第十六冊

目次

一枚 狩野探幽筆宮殿圖(木版着色摺)
一枚 筆者不詳歌舞伎草紙(同上)
一枚 小川破笠筆舞妓圖(木版着色摺)
二枚 陸鵬筆春景山水圖(寫眞版)
二枚 昭乘筆羅漢圖(同上)
一枚 上嶽筆山莊春夜圖(同上)
一枚 沈南蘋筆枯木群馬圖(同上)
一枚 石田幽汀筆草花圖(同上)
一枚 圓山應擧筆波濤群雁圖(同上)
一枚 曾我蕭白筆寒山拾得圖(同上)
一枚 吳春筆竹筍圖(同上)
一枚 秦隆古筆觀櫻圖(同上)
一枚 田能村竹田筆梅谿艤舟圖(同上)
二枚 松村景文筆春夏山水圖(同上)
一枚 岡本豐彥筆松鶴波浪圖(同上)
一枚 椿椿山筆草花圖(同上)
一枚 梅逸筆枯木小禽圖(同上)
一枚 安藤廣重筆諸侯上洛圖(同上)
一枚 西山芳園筆鎭火祭圖(同上)
一枚 松鶴圖(同上)
一枚 松亭讌壽圖(寫眞版)
一枚 馬麟筆觀瀑圖(同上)
一枚 蘭亭圖(同上)
一枚 住吉弘貫筆賢聖畫像(木版着色摺及寫眞版)
一枚 筆山水圖(寫眞版)
一枚 鷺圖(同上)
一枚 舟圖(寫眞版)
一枚 幽筆宮殿圖(木版着色摺)
一枚 筆者不詳歌舞伎草紙(同上)
一枚 小川破笠筆舞妓圖(木版着色摺)
二枚 陸鵬筆春景山水圖(寫眞版)
二枚 昭乘筆羅漢圖(同上)
一枚 上嶽筆山莊春夜圖(同上)
一枚 沈南蘋筆枯木群馬圖(同上)
一枚 石田幽汀筆草花圖(同上)
一枚 圓山應擧筆波濤群雁圖(同上)
一枚 曾我蕭白筆寒山拾得圖(同上)
一枚 吳春筆竹筍圖(同上)
一枚 秦隆古筆觀櫻圖(同上)
一枚 田能村竹田筆梅谿艤舟圖(同上)
二枚 松村景文筆春夏山水圖(同上)
一枚 岡本豐彥筆松鶴波浪圖(同上)
一枚 椿椿山筆草花圖(同上)
一枚 梅逸筆枯木小禽圖(同上)
一枚 安藤廣重筆諸侯上洛圖(同上)
一枚 西山芳園筆鎭火祭圖(同上)
一枚 松鶴圖(同上)

第六十冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

[*ALL RIGHTS RESERVED*]

SELECTED RELICS

OF

JAPANESE ART

No. XVI

EDITED BY S. TATIMA

PUBLISHED

BY

NIPPON SHIMBI KYOKAI

THE SHIMBI SHOIN

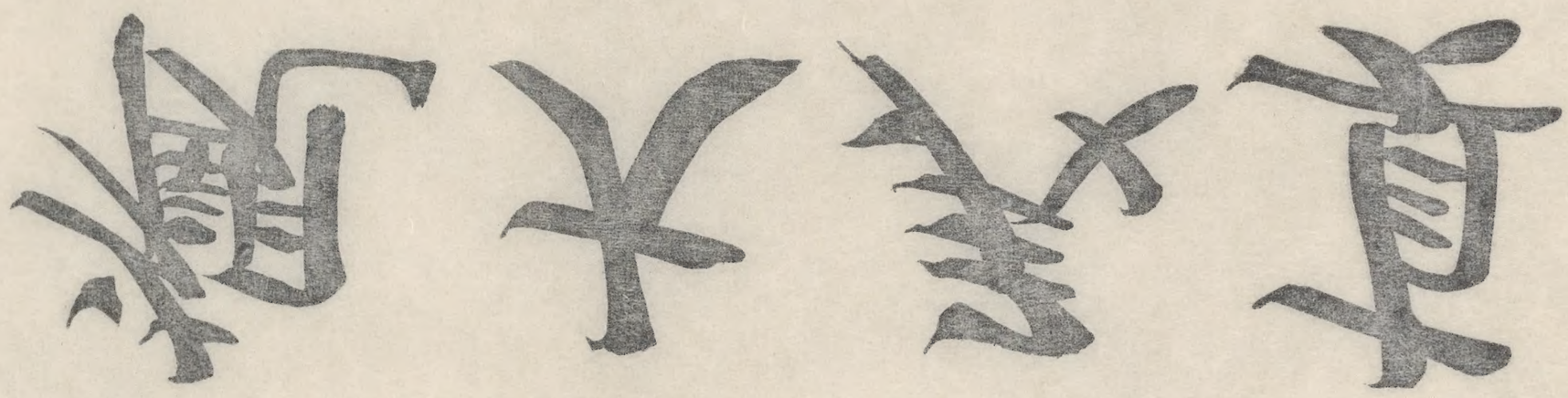
12, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1901

[ALL RIGHTS RESERVED]

第十六冊



眞美大觀 第十六册

目次

狩野探幽筆宮殿圖(木版着色摺) 一枚
同筆漁舟圖(寫眞版) 一枚
同筆蓮鷺圖(同上) 一枚
岸岱筆蘭亭圖(同上) 二枚
住吉弘貫筆賢聖畫像(木版着色摺及寫眞版) 二枚
傳夏珪筆山水圖(寫眞版) 一枚
馬麟筆觀瀑圖(同上) 一枚
筆者不詳普賢十羅刹女圖(寫眞版) 一枚
傳張月壺筆觀自在菩薩畫像(同上) 一枚
傳任康民筆擔兒圖(寫眞版) 一枚
筆者不詳地藏菩薩畫像(木版着色摺) 一枚
傳雪舟筆東福寺眞景圖(寫眞版) 一枚
等揚筆春秋山水圖(同上) 二枚
傳相阿彌筆山水圖屏風(同上) 一枚
狩野季賴筆林和靖圖(同上) 一枚
傳張平山筆漁樂圖(同上) 一枚
傳王冕筆墨梅圖(同上) 一枚
汪肇筆松鶴圖(同上) 一枚
周臣筆松亭讌壽圖(寫眞版) 一枚
瑞圖筆山水圖(同上) 一枚
筆者不詳調馬圖屏風(同上) 二枚
筆者不詳歌舞伎草紙(同上) 一枚
小川破笠筆舞妓圖(木版着色摺) 一枚
陸瞻筆春景山水圖(寫眞版) 一枚
昭乘筆羅漢圖(同上) 一枚
王巘筆山莊春夜圖(同上) 一枚
沈南蘋筆枯木群馬圖(同上) 一枚
石田幽汀筆草花圖(同上) 一枚
圓山應擧筆波濤群雁圖(同上) 一枚
曾我蕭白筆寒山拾得圖(同上) 一枚
吳春筆竹筍圖(同上) 一枚
秦隆古筆觀櫻圖(同上) 一枚
田能村竹田筆梅谿艤舟圖(同上) 一枚
松村景文筆春夏山水圖(同上) 一枚
岡本豐彥筆松鶴波浪圖(同上) 一枚
椿椿山筆草花圖(同上) 一枚
山本梅逸筆枯木小禽圖(同上) 一枚
安藤廣重筆諸侯上洛圖(同上) 一枚
西山芳園筆鎭火祭圖(同上) 一枚

寶米大觀 卷十六

目次

同書 蘇軾書赤壁賦圖卷 宣和(上)
同書 蘇軾書赤壁賦圖卷 宣和(下)
同書 黃山谷書 宣和
同書 蘇軾書 宣和
同書 蘇軾書 宣和
同書 蘇軾

SELECTED RELICS OF JAPANESE ART.

Vol. XVI.

CONTENTS.

I. Chinese Imperial Palace (wood-cut) .... *By Tannyu Kanô.*
II. Fishing Boats (collotype) .... *By Tanuyû Kanô.*
III. White Herons Among Lotus and Reeds (collotype) .... *By Tannyû Kanô.*
IV. Lun-ting (collotype) .... *By Gantai.*
V. Chinese Sages (wood-cut and collotype) .... *By Hironuki Sumiyoshi.*
VI. Landscape (collotype)... .... *Said to be by Hsia Kuei (Chinese).*
VII. Looking at a Waterfall (collotype) .... *Said to be by Ma Lin (Chinese).*
VIII. Samantabhadra and Rakshashi (collotype) .... *Artist Unknown.*
IX. Avalôkiteśvara (collotype).... .... *Said to be by Chang Yeh-hu (Chinese).*
X. Street Merchant (collotype).. .... *Said to be by Jen Kang-min (Chinese).*
XI. Arya-kshati-sarva Bodhisattva (wood-cut).. .... *Artist Unknown.*
XII. View of the Temple, Tôfukuji (collotype).. .... *Said to be by Sesshû.*
XIII. Spring and Autumn Landscapes ;—two plates (collotypes) .... *By Tôyô.*
XIV. Landscape (collotype)... .... *Said to be by Sô-ami.*
XV. Lin Ho-ching (collotype) .... *By Suyeyori Kanô.*
XVI. Fishing for Pleasure (collotype).. .... *By Chang Ping-shan (Chinese).*
XVII. Plum-blossoms (collotype)... .... *By Wang Mien (Chinese).*
XVIII. Pine-tree and Cranes (collotype).. .... *By Wang Chao (Chinese).*
XIX. Landscape (collotype)... .... *By Chou Chen (Chinese).*
XX. Landscape (collotype)... .... *By Chang Shui-tu (Chinese).*
XXI. Horse-training (collotype).... .... *Artist Unknown.*
XXII. Kabuki no Sôshi ;—two plates (collotypes) .... *Artist Unknown.*
XXIII. Dancing Girl (wood-cut) .... *By Haritsu Ogawa.*
XXIV. Landscape in Spring (collotype).. .... *By Liu Mei (Chinese).*
XXV. Arhats ;—two plates (collotypes). .... *By Shôjô.*
XXVI. Mauntain Villa in Spring Night (collotype) .... *By Wang Yen. (Chinese).*
XXVII. Horses and Leafless trees (collotype). .... *By Chen Nan-ping (Chinese).*
XXVIII. Flowers (collotype) .... *By Yûtei Ishida.*
XXIX. Wild Geese (collotype). .... *By Ôkyo Maruyama.*
XXX. Han-shan and Shih-te ;—two plates (collotypes) .... *By Shôhaku Soga.*
XXXI. Bamboo-sprouts (collotype).. .. .. *By Goshun Matsumura.*
XXXII. Admiring the Cherry-blossoms (collotype). .... *By Ryûko Hata.*
XXXIII. Plum-trees in a Valley (collotype) .... *By Chikudeu Tanomura.*
XXXIV. Landscapes in Spring and in Summer ;—two plates (collotypes). .. .. *By Keibun Matsumura.*
XXXV. Pine-trees and Cranes: Waves and Cranes ;—two plates (collotypes) .... *By Toyohiko Okamoto.*
XXXVI. Foliage (collotype) .... *By Chinzan Tsubaki.*
XXXVII. Birds on Bare Trees (collotype)... .... *By Baiitsu Yamamoto.*
XXXVIII. Daimyô and Retinue Passing Along the Tôkaidô (collotype).. .... *By Hiroshigé Andô.*
XXXIX. Festival for Protection Against Fire (collotype). .... *By Hôyen Nishiyama.*

SELECTED RELICS OF JAPANESE ART.

VOL. XVI.

CONTENTS.

I. Chinese Imperial Palace (wood-cut) .... By Tamekiyo Kano.
II. Fishing Boats (collotype) .... By Tamekiyo Kano.
III. White Herons Among Lotus and Reeds (collotype) .... By Tamenaga Kano.
IV. Lou-ting (collotype) .... By Gentan.
V. Chinese Sages (wood-cut and collotype) .... By Hironobu Sumiyoshi.
VI. Landscape (collotype)... .... Sōshū to Ro Ri Ga-dani.
VII. Looking at a Waterfall (collotype) .... Sōshū to Ro Ri Mo Lin (Chinese).
VIII. Samantabhadra and Bakusenshi (collotype) .... Hatsui Umpondō.
IX. Avalōkiteśvara (collotype).... .... Sōshū to Ro Ri Chōsu Yeh-lun (Chinese).
X. Street Merchant (collotype).. .... Sōshū to Ro Ri Tōen Kung-mien (Chinese).
XI. Arya-kshati-seiva Bodhisattva (wood-cut).. .... Hatsui Umpondō.
XII. View of the Temple, Tōfukuji (collotype).. .... Sōshū to Ro Ri Seesshū.
XIII. Spring and Autumn Landscapes:—two prints (collotypes) .... By Tōhō.
XIV. Landscape (collotype)... .... Sōshū to Ro Ri Sō-dani.
XV. Lin Ho-ching (collotype) .... By Sōkwōtei Kano.
XVI. Fishing for Pheasants (collotype).. .... By Chōsō Hing-shan (Chinese).
XVII. Plum-blossoms (collotype)... .... By Wang Mian (Chinese).
XVIII. Peach-tree and Crane (collotype).. .... By Wang Chao (Chinese).
XIX. Landscape (collotype)... .... By Chou Chen (Chinese).
XX. Landscape (collotype)... .... By Chang Shih-fu (Chinese).
XXI. Horse-training (collotype).... .... Hatsui Umpondō.
XXII. Kabuki no Sōshi:—two prints (collotypes) .... Hatsui Umpondō.
XXIII. Dancing Girl (wood-cut) .... By Hanjirō Ogawa.
XXIV. Landscape in Spring (collotype).. .... By Lin Wei (Chinese).
XXV. Ariake:—two prints (collotypes). .... By Shōjō.
XXVI. Mountain Villa in Spring Night (collotype) .... By Wang Yen (Chinese).
XXVII. Horses and Leafless trees (collotype). .... Sōshū to Ro Ri Tōen Kung-mien (Chinese).
XXVIII. Peonies (collotype) .... Hatsui Umpondō.
XXIX. Wild Geese (collotype). .... By Ōkyo Maruyama.
XXX. Han-shan and Shih-te:—two prints (collotypes) .... By Chōkōtei Sosen.
XXXI. Bamboo-shoots (collotype).. .... By Gosonen Matsumura.
XXXII. Admiring the Cherry-blossoms (collotype). .... By Kyōsō Hada.
XXXIII. Plum-tree in a Valley (collotype) .... By Chikudōsen Tamomura.
XXXIV. Landscapes in Spring and in Summer:—two prints (collotypes) .. .. By Kōshun Matsumura.
XXXV. Pine-tree and Cranes: Waves and Cranes:—two prints (collotypes) .... By Tōhōkō Okamoto.
XXXVI. Foliage (collotype) .... By Chinzan Tsuchiya.
XXXVII. Birds on Bare Trees (collotype)... .... By Banzan Yamamoto.
XXXVIII. Deimyō and Kerimu Passing Along the Tōkaidō (collotype).. .... By Hiroshige Andō.
XXXIX. Festival for Protection Against Fire (collotype). .... By Hōken Nishiyama.

名古屋離宮御壁障畫

狩野探幽筆

宮殿圖(紙本金砂子着色)

(竪九尺三寸、横一丈二尺三寸)

漁舟圖(紙本着色)

蓮鷺圖(紙本淡彩)

(各竪六尺三寸二分、横二枚通じて一丈八尺八分)

名古屋離宮の建築及び裝飾畫の事は第十一冊の説明に述べたり、茲に掲ぐる三點も亦其の上洛殿の繪畫にして、宮殿圖は床之間の御張附けなり、畫題詳かならず、蓋し支那歴史上王者の某事蹟なり、尚後考を期す、漁舟圖と共に探幽壯時の傑作にして、畫相の莊重、筆力の遒勁竝びに老後の畫に見るべからざる所のものに係る、蓮鷺圖に至りては、瀟洒たる草筆の輕妙、前者と趣味を異にして、更に凡工の企及する所に非ざるを觀るべし

CHINESE IMPERIAL PALACE.

(Coloured on paper; 9 feet 4 inches by 12 feet 5 inches.)

FISHING BOATS: WHITE HERONS AMONG LOTUS AND REEDS.

(Slightly coloured on paper; 6 feet 4 inches by 16 feet 1 ½ inches.)

PICTURES ON THE WALL AND ON SLIDING-PANELS IN THE NAGOYA DETACHED PALACE.

BY TANNYÛ KANÔ.

(WOOD-CUT AND COLLOTYPES.)

In the eleventh volume of this series we discussed the Nagoya Castle and the decorative pictures therein. The three here given are also reproductions of pictures in the Jôrakuden, the first being from a wall-painting in the *Tokonoma*, the second and third from sliding wall-panels. All were done by Tannyû when he was still in his youth, and to them he gave his whole energy; therefore, such masterpieces are seldom to be found among the productions of his riper years. The "White Herons among Lotus and Reeds" is especially to be appreciated because of the very simple composition and the fluent brushwork; effects that an ordinary artist can with difficulty achieve.

支那古典研究會出版

古代圖案集

（木版刷）

名家圖錄（彩色金銀箋）

（原寸大三十二枚三十二種）

歌書（圖）（彩色書）

巡遊圖（彩色新版）

（原寸大三十二枚三十二種）

支那の面には非ざるなる勝のうし
の藝術面書と藝術を巡遊にしてと支に巡上の金
ムの二例を歌に圖に巡ものを藝術なる事事
長崎巡遊に出る家巡の書に巡るとくるの藝の
支巡遊書の巡巡遊巡遊巡遊

京都御所御襖畫

蘭亭圖(紙本金砂子着色)

岸岱筆

(竪五尺八寸四分、横四枚通じて一丈五尺二寸四分)

岸岱の傳は第六冊の說明に見え、京都御所安政再造の事は第十二冊岸連山蘆雁圖の條に述べたり、本圖は御學問所二の間の襖畫にして亦是れ安政二年、岸岱七十一歲の老筆なり、岸家の特色は其の石皴、樹法に著し、畫題蘭亭は晉の王羲之等の名士相會して流觴吟詠の清遊を爲したる故事なり、玆に揭ぐるは全室に亘りて畫きたる同圖の一部とす

LUN-TING.

A SET OF SLIDING WALL-PANELS IN THE IMPERIAL PALACE, KYÔTO.

(In colours on paper ground powdered with gold-dust; 5 feet 9 inches by 15 feet 3 inches.)

BY GANTAI.

(COLLOTYPES.)

The life of Gantai is mentioned in Volume VI., and we have given information in detail concerning the Imperial Palace in the descriptive text of "Wild Geese among Reeds," in the twelfth volume of this series. The pictures reproduced here are from some of the wall-panels in the *Ni-no-ma* (second room) of the Imperial Study. They were executed by Gantai in 1858, in the sventy-first year of his age. The subject, "Lun-ting," was taken from the ancient history of tne Chin dynasty, China: it shows Wan I-chih and other famous men having a party at Lun-ting and floating immense cups on the nearby stream. Every man who could not compose a stanza, was compelled to drink *samshu* with a cup from the floating one as it came before him. The whole episode from history is depicted on the consecutive sliding wall-panels, and these four are part of them. The characteristics of the Kishi School are fully exhibited, especially in the rocks and trees.

京都御所襖絵

狩野探幽筆

四季図（障壁画全体の十分の一）

（縦三尺八寸四分，横四尺六寸六分）

ア番ものの図の一部でも
ひの効率ひ，鶴に昭ッるひ全室に立ち
のの工体食ッて遊鶴今紙の絵遊ち鶴ッ
十一歳の表筆ひ，狩楽の絵色ひ生の古
間の筆番にッて夜墨は後辺二本，狩社ッ
圖の絵に筆ッひて本圖ひ嘛塗間夜二の
狩彩遊番の筆ひの筆ひ十二冊狩楽山面鶴
夜変遊再楽の筆ひ楽十二冊狩楽遊間夜二の
（縦三尺八寸四分，横四尺六寸六分）

狩野探幽

四季図（障壁画全体の十分の一）

THE IMPERIAL PALACE, KYŌTO.

(In colours on paper strongly bordered with gold-dust; 5 feet 9 inches by 12 feet 3 inches.)

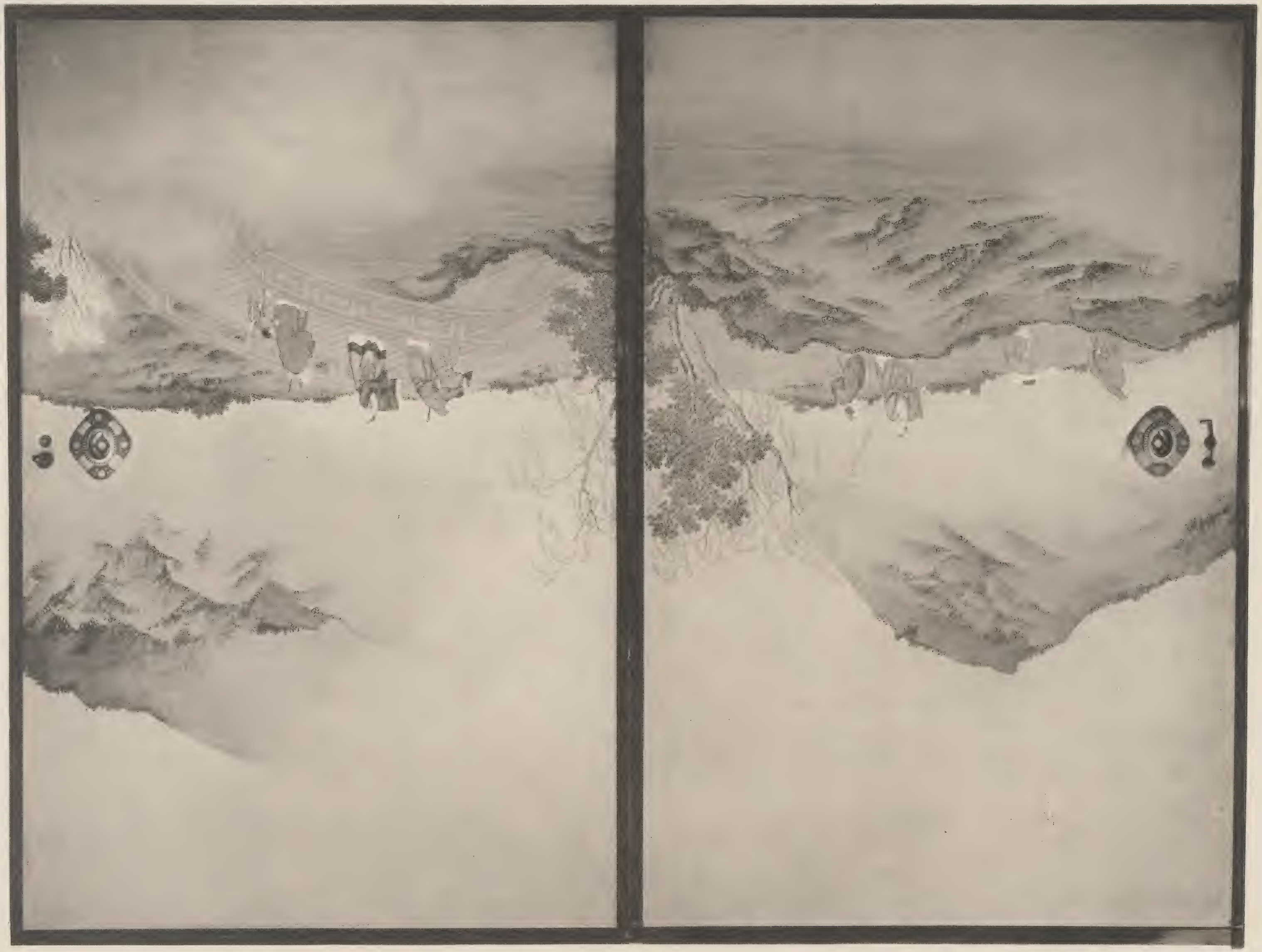
BY CANTAI.

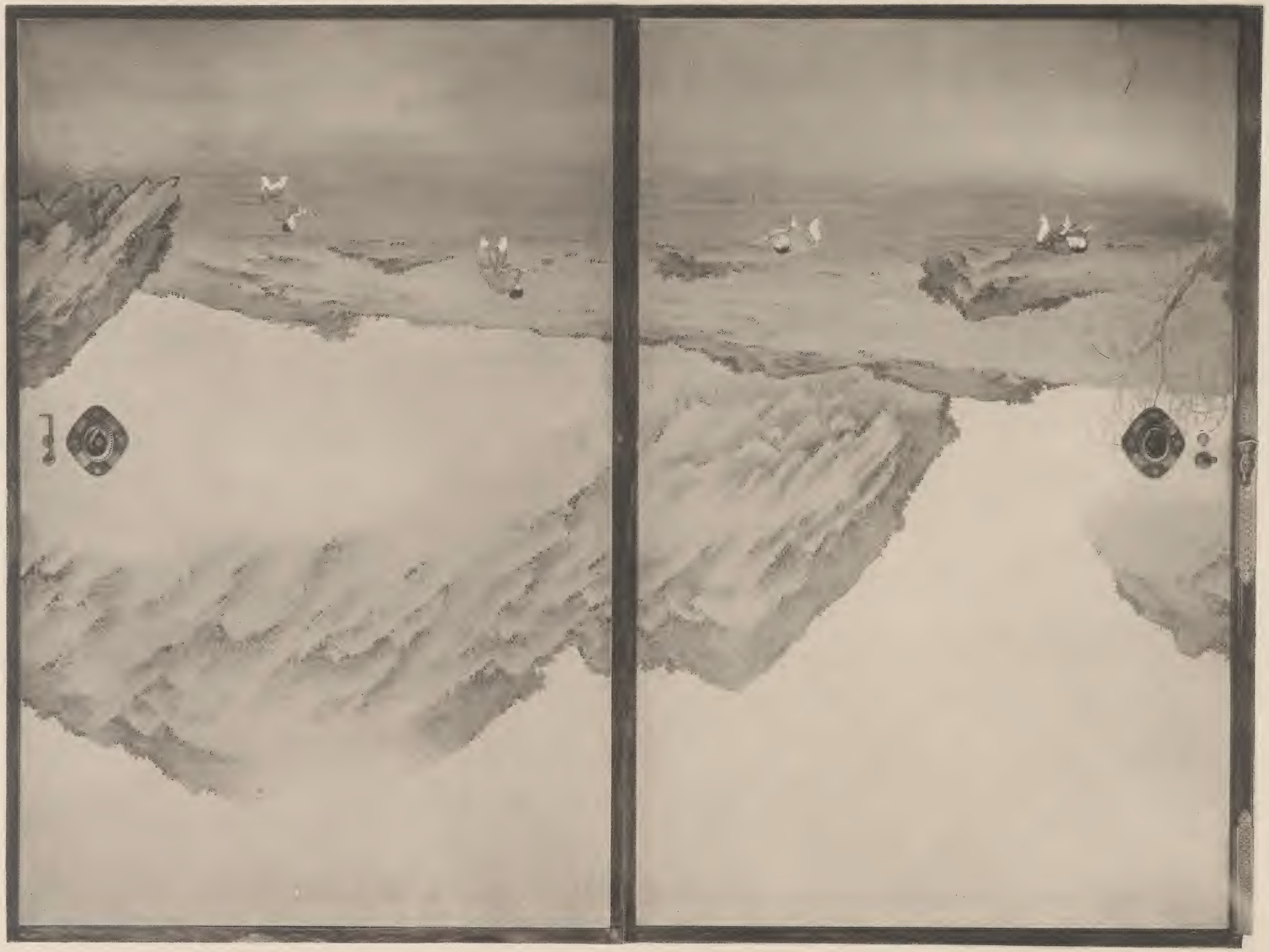
(COLLOTYPE.)

The life of Cantai is mentioned in "Volume IV," and we have given information in detail concerning the Imperial Palace in the descriptive text of "Wild Geese among Reeds," in the twelfth volume of this series. The pictures reproduced here are from some of the wall-panels in the Yū-no-ma (second room) of the Imperial Study. They were executed by Cantai in 1828, in the seventh-first year of his age. The subject, "Lung-ting," was taken from the ancient history of the Chin dynasty, China: it shows Wen I-chih and other famous men paying a party at Lung-ting and floating immense cups on the nearby stream. Every man who could not compose a stanza, was compelled to drink seven\n with a cup from the floating one as it came before him. The whole episode from history is depicted on the consecutive sliding wall-panels, and these four are part of them. The characteristics of the Kishi School are fully exhibited, especially in the rocks and trees.

A SET OF SLIDING WALL-PANELS IN

LUNG-TING.





京都御所紫宸殿

賢聖畫像(着色)　住吉弘貫筆

(各横七尺五寸三分)

紫宸殿賢聖障子の事を案ずるに、其淵源頗る古く、帝王編年記には弘仁九年(西暦八一八年)に始まれりとし、皇年代記には陽成帝(西暦八七七年—八八四年)の御宇に濫觴すと云へり、然れども古今著聞集其他の諸書に寛平年中巨勢金岡始めて之を畫きたりと記すもの最も信ずべきが如し、殿内中央に御帳臺あり、其背面八間の板壁に三十二人の支那の古聖賢の像を寫したるものにして、馬周、房玄齡、杜如晦、魏徵(東一間)、諸葛亮、蘧伯玉、張良、第五倫(東二間)、管仲、劉禹、子産、蕭何(東三間)、伊尹、傅説、太公望、仲山甫(東四間)、叔孫通、賈誼、文翁、董仲舒(西四間)、倪寛、蘇武、鄭玄、桓榮(西三間)、班固、陳寔、楊雄、羊祜(西二間)、張華、杜預、處世南、李勣(西一間)、是れなり、茲に出す第一圖は杜預にして、第二圖は諸葛亮、蘧伯玉、張良の三人なり、本畫の筆者住吉弘貫は内記と稱す、廣尚の子なり、初の名は廣定、後弘定と改む、文久四年(西暦一八六四年)歿す、年七十又一、本畫は古來一定の古式によりて畫けるものにして、變化の妙に乏しと雖も、筆力の遒勁以て見るべく、且つ寛平以來千餘年間皇居の御定式となれる賢聖の像は獨り本畫に於て之を見るを得るのみ

CHINESE SAGES.

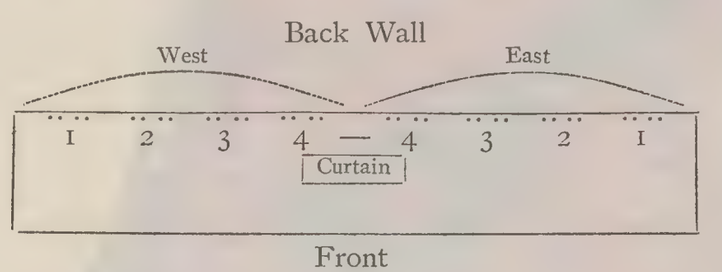
PAINTINGS ON THE PANELS OF SHISINDEN OF KYÔTO IMPERAL PALACE.

(In colours on boards; each 7 feet 5¾ inches in wideth.)

BY HIROTSURA SUMIYOSHI.

(WOOD-CUT AND COLLOTYPE.)

Upon investigating the origin of the pictures of Chinese Sages on the panels of Shishinden, Imperial Palace, Kyôto, we find that it goes back to very remote times. The history, *Teiwô-hennenki*, assigns these pictures to the 9th year of Kônin (818), and *Kwô-nendaiki* says they came from the time of Emperor Yôzei (877-884). But we think the following account, taken from *Kokon Chomon-shû* and other sources, may be accepted as most reliable. This narrative says they originated from an event in the Kwampei period (889-897), when Kanaoka Kosé was commanded to paint these portraits for the first time. In the centre of the hall hangs a curtan and in the wall, behind it, are inserted eight panels, on which are depicted thirty-two Sages of ancient China. The portraits of these thirty-two Sages are arranged in the following order: First panel, East, Ma Chou, Fang Hsüan-ling, Tu Ju-hui, Wei Chéng: Second panel, East, Chu Ko-liang, Chü Po-yü, Chang Liang, Ti Wu-lün: Third panel, East, Kuan Chung, Têng Yü Tsü, Chian, Hsiao Ho: Fourth panel, East, I Yin, Fu Shuo, Ta Kun wang, Chung Shan-fu: Fourth panel, West, Hsü Sun-t'ung, Ku I, Wen Wéng, Tung Chung-shu: Third panel West, I K'uan, Su Wu, Chéng Hsüan, Huan Yung: Second panel, West, Pan Ku Ch'en Shih, Yang Hsiung, Yang Hu: First panel, West, Chang Hua, Tu Yü, Shih-nan, Li Chi. We have selected from these, for reproduction, the pictures of Tu Yü, in the First panel West, and Chu Yo-liang, Chü Po-yü, and Chiang Liang, from the Second panel, East.



The artist who painted these pictures [copies of copies of the originals, which were destroyed long ago] is Hirotsura Sumiyoshi, who was otherwise known by the name of Naiki, and he was a son of Hirohisa. In his youth, he had the name of Hirosada, and he died in the 4th year of Bunkyû (1864), at the age of seventy-one. As this production is strictly copied from fixed patterns handed down from a by-gone age, it cannot be expected to display the excellence of originality; but we must be satisfied with looking upon the classical painting, at this time, which has carefully brought down to us the characteristics of the Kwanpei period, renewed by this artist with his forceful and skilful brush; for such representation is extant in these pictures only.

京都帝國大学藏

狩野探幽筆(畫稿)

(本邦十五エキニ)

業室國賀堂蒐集十の逸品本(面八)一本(面八)一本(面八)十五本一(面八)十五本一(面八)十五本一

山水圖(絹本淡彩)

傳支那宋朝夏珪筆

(竪三尺三寸二寸、横一尺六寸八分)

子爵秋元興朝君藏

支那宋朝夏珪の傳は既に第十一冊に於て之を述べたり、茲に出すもの亦夏珪の遺作と稱せらるゝものなるが、其落筆頗る精妙森嚴にして、世間夏珪の筆と傳ふる所の作品とは較、其趣を異にせり、然れども夏珪は馬遠と共に南宋畫院の稱首たりし絶代の大家なりしを以て、或は磊落なるもの、或は縝密なるもの、筆法縱横、變化自在を極めたりしや言を俟たざるべし、本畫に於ける巖石樹木の描法は繪畫の能事を盡して餘蘊なく、結構の妙亦言ふべからず、吾人は本畫を以て夏珪作中の最優品の一なりと稱するに躊躇せざるなり

LANDSCAPE.

SAID TO BE BY HSIA KUEI (CHINESE).

(*Kakemono*, slightly coloured on silk; 3 feet 3¾ inches by 1 foot 8 inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

We have already given a sketch of the life of Hsia Kuei (he lived during the Sung dynasty, China) in Volume XI., and this picture is one of those alleged to be by him. The brushwork is minute and delicate, and is somewhat different from the style displayed in his authenticated pictures. But inasmuch as a leading master, side by side with Ma Yuan in the Picture Hall of the Southern Sung dynasty, he should have been able to use every variety of brushwork, minute and rapid. The drawing of the rocks and trees is successfully done in this picture, which seems to display every phase that can be intended for use in pictorial art: and it is also very happy in the arrangement of details. We never for a moment hesitate to assume this to be a masterpiece among Hsia kuei's productions.

白衣観音(講金剛経)

絹本淡彩 三幅対 掛軸

[illegible]

[illegible]

しりが田園風景の全く乏しい絵に対して、[illegible]

世界文書館の解説によると、[illegible]

[illegible]

[illegible]

[illegible]

の一つとされる人間像や山水画風景などがある。

觀瀑圖(絹本墨畫)

傳支那宋朝馬麟筆

(竪三尺五寸八分、横一尺七寸一分)

東京 岡本貞烋君藏

馬麟は第七冊に述べたる如く、支那南宋の光宗、寧宗二朝(西暦一一九〇年—一二二四年)の時畫院待詔と爲り、院中獨歩と稱せられたる馬遠の子なり、玆に出すものは馬麟の印識あるものなるが、啻に其布局の秀拔なるのみならず、落筆の輕快にして氣韻の瀟洒なる、殆んど父馬遠を凌駕し、又夏珪に超越するの妙あり、洵に馬麟一代の傑作にして、南宋有數の名品なりと云ふべし

LOOKING AT A WATERFALL.

SAID TO BE BY MA LIN (CHINESE).

(*Kakemono*, monochrome on silk; 3 feet 6 ¾ inches by 1 foot 8 ¼ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

As we have already stated in Volume VII., Ma Lin was a son of Ma Yuan, who was an official of the Picture Hall during the reign of two Emperors, Kuang-tsung and Ning-tsung (1109-1224), of the Southern Sung dynasty, and who had the reputation of being a matchless expert of the Academy. The present picture, which bears the impression of the artist's seal, is filled with elegant taste, not only in the admirable arrangement of details, but in the light and refined brushwork which very closely approaches that of his father, Ma Yuan, and rises superior to Hsia Kuei. It is, really, the masterpiece of Ma Lin's life, and is a precious production of the Southern Sung dynasty.

鑑賞圖錄本墨畫

馬遠支那時代畫

（西三月五十八寸幅一尺九寸七分）

東京岡本良雄君藏

この畫はさのみ云ふべきもの
に非ず一名の筆手にしてしかも南宋時代
獨り文人墨客に好まるべきものの如きも
高雅の韻致は全く俗塵を脫し殆ど人間業
とはみえざるまで巧妙の極みにして
ただちのみの如きは夢に見ざる所なり
千せん、茲に出ずるものは如何の人間の中
で、閣中題款多く無し僅かにたゞ畫題の
金一一二二四字の細書款識特徴を
南宋の末宗室趙令二隆(西暦一二八〇
温綱自筆小冊に並ぶべきものとして
東京岡本良雄君藏

LOOKING AT A WATERFALL.

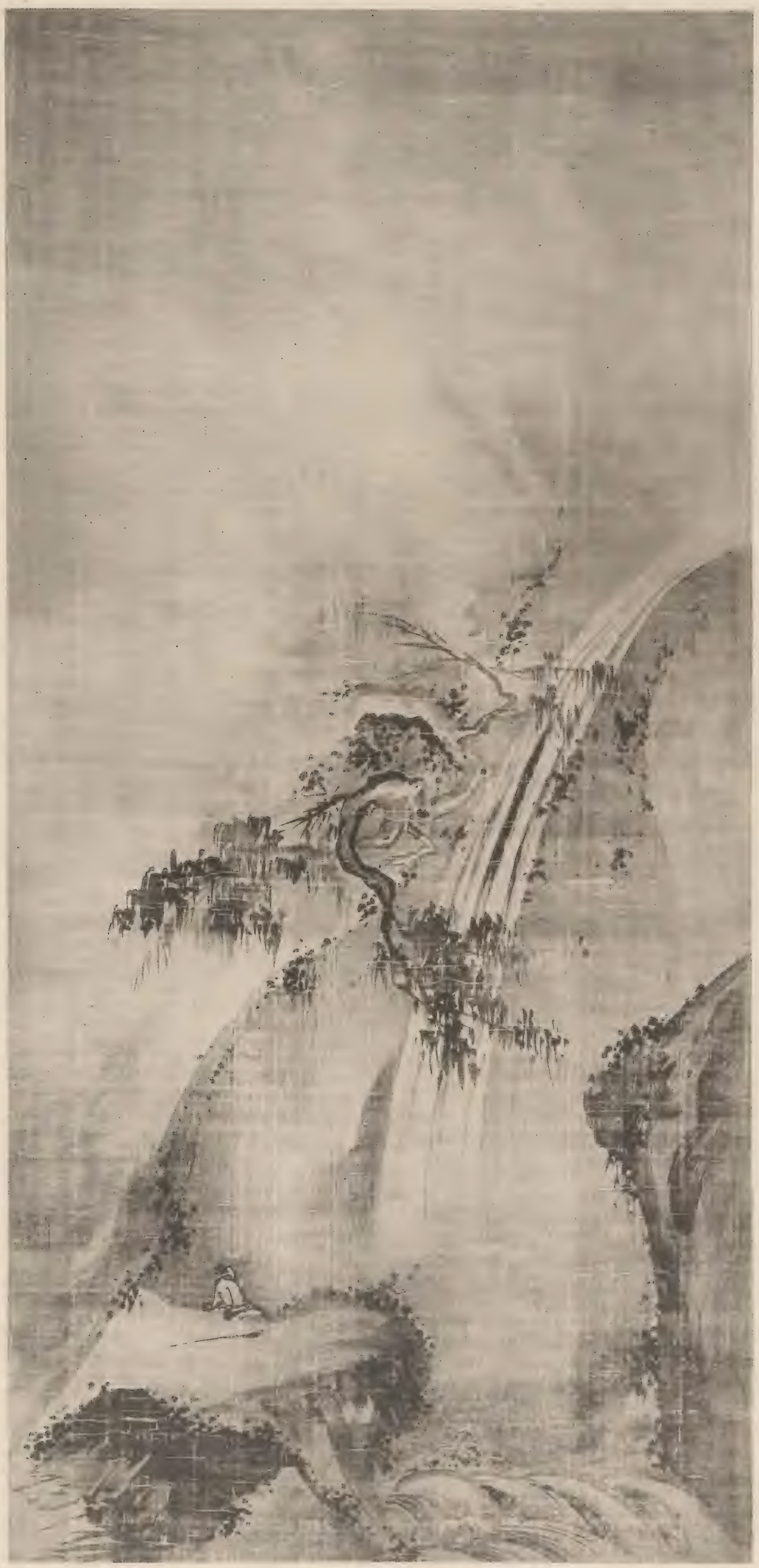
SAID TO BE BY MA LIN (CHINESE).

(Kakemono, monochrome on silk: 3 feet 6 ½ inches by 1 foot 8 ½ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

As we have already stated in Volume VII., Ma Lin was a son of Ma Yuan, who was an official of the Picture Hall during the reign of two Emperors, Kuang-tsung and Ning-tsung (1190-1224), of the Southern Sung dynasty, and who had the reputation of being a matchless expert of the Academy. The present picture, which bears the impression of the artist's seal, is filled with elegant taste, not only in the admirable arrangement of details, but in the light and refined pinstroke which very closely approaches that of his father, Ma Yuan, and rises superior to Hsia Kuei. It is, really, the masterpiece of Ma Lin's life, and is a precious production of the Southern Sung dynasty.



普賢十羅刹女圖(絹本着色)

筆者不詳

(竪三尺四寸三分、横一尺七寸七分)

伯耆國 常忍寺藏

普賢菩薩及び十羅刹女の事は第一冊普賢菩薩畫像及び第九冊普賢十羅刹女圖の説明に依りて之を知るべし、本圖は第九冊所載の圖の十羅刹女を皆和裝に畫きたると異にして普通支那服裝の女天様に畫きたり、四天王、二童子等眷屬亦前者と同じからず、蓋し行者觀想の相違に本づく、其の畫風より推して考ふるに亦是れ鎌倉時代(西暦第十二世紀の終より第十四世紀の央に至る)の一佳作なり

SAMANTABHADRA AND RAKSHASHI.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 3 feet 5 inches by 1 foot 9 inches.)

OWNED BY THE TEMPLE, JÔNINJI, HÔKI PROVINCE.

(COLLOTYPE.)

About Samantabhadra and Rakshashi, we have mensioned in Volume I. and IX. of this series. Rakshashi given in the Ninth volume are represented in Japanese Court dress, but those in this *kakemono* are portrayed in Chinese costume. The mahârajas and a page also are dissimilar from their delineation in the former picture. The differences are due to the varied conception of the individual artist. We see, from the use of the brush, that this picture is one of the masterpieces of the Kamakura epoch (12th to 14th centuries).

浴室十幅図巻(個人蔵)

第三五図ヤマシロ人蔵ヤマシロ

第三五図　部分

面十四世世紀の北三室町時代に一時代前の
室山雪舟四郎作品。十二世紀の絵巻よりも
本づくりの書風よりも繊細で繊細な筆致に
書き加えられている。これは東山時代の絵
巻の中に見られる。この十幅の巻は、
式部図書の巻の十幅の巻を参考にして
もとのように、二十幅の巻を参考にして
絵に書いたり、足利三代義満の時代に
書き加えられている。これは東山時代に
本づくりの書風よりも繊細で繊細な筆致に
室山雪舟四郎作品。十二世紀の絵巻よりも
面十四世世紀の北三室町時代に一時代前の

SAMANTABHADRA AND PARESHNEH.

MING DYNASTY.

(Kakemono, coloured on silk; 3 feet 2 inches by 1 foot 9 inches.)

OWNED BY THE TEMPLE, IQONIN, HOKI PROVINCE.

(COLLOTYPE.)

About Samantabhadra and Kakehashi, we have mentioned in Volume I. and IX. of this series. Kakehashi given in the Ninth volume are represented in Japanese Court dress, but those in this kakemono are portrayed in Chinese costume. The mandarins and a page also are distinct from their depiction in the former picture. The differences are due to the varied conception of the individual artist. We see, from the use of the pencil, that this picture is one of the masterpieces of the Kamakura epoch (1231 to 1481 centuries).

觀自在菩薩畫像(絹本墨畫)

傳支那元朝張月壺筆

(竪二尺八寸四分、横一尺二寸七分)

伯爵伊達宗基君藏

張月壺は相阿彌の君臺觀に道釋人物を善くすとあるの外、更に其傳歷を徵すべきものなし、然れども世に月壺の筆と傳稱するもの尠からず、而して畫風は牽ね皆島娜優雅なり、茲に出すもの亦其一とす、仔細に之を檢するに、大士の面相、衣褶及び岩石の描法に至るまで、阿加々の筆と稱せらるゝ觀自在菩薩像(第十一冊揭載)に酷似せるを見る、而も阿加々と月壺と共に其傳の明かならざるより察すれば、二者同一人にあらざるか、若し然らずんば何れか其一人の筆に成りたるなるやも知るべからず、姑く疑を存して後鑒の正しきを俟たんとす

AVALÔKITEŚVARA.

SAID TO BE BY CHANG YEUH-HU (CHINESE).

(*Kakemono*, monochrome on silk; 2 feet 9 inches by 1 foot 3 inches.)

OWNED BY COUNT MUNEMOTO DATÈ.

(COLLOTYPE.)

The biography of Chang Yeuh-hu is entirely unknown. Only in Sô-ami's *Kundaikwan Sayûchôki*, Yeuh-hu is mentioned as having been a skilful hand at depicting Taoistic and Buddhistic figures. However, there are many pictures of Avalôkiteśvara extant which are attributed to this artist, and almost all of them are elegant and delicately done. The picture here given is one of them. Upon examining the brushwork of the face and the robes of this Saint, and the same features in the picture by O-Kia-kia (see Volume XI.), as well as the rocks in both, we see that they have a close resemblance. Accordingly, we have some doubt about O-Kia-kia and Chang Yeuh-hu being different artists. They may be the same person, or both pictures must be the production of one and the same of them.

VAMALÔKITESVARA.

SAID TO BE BY CHANG YEUH-HU (CHINESE).

(Kakemono, monochrome on silk; 2 feet 9 inches by 1 foot 3 inches.)

OWNED BY COUNT MUNENOTO DATE.

(COURTESY)

The biography of Chang Yeuh-hu is entirely unknown. Only in Sô-ami's Kanmanikwan Sôhizôshi, Yeuh-hu is mentioned as having been a skilful hand at depicting Taoistic and Buddhistic figures. However, there are many pictures of Vamalôkitesvara extant which are attributed to this artist, and almost all of them are elegant and delicately done. The picture here given is one of them. Upon examining the pinselwork of the face and the ropes of this Saint, and the same features in the picture by O-Kin-kin (see Volume IX.), as well as the rocks in both, we see that they have a close resemblance. Accordingly, we have some doubt about O-Kin-kin and Chang Yeuh-hu being different artists. They may be the same person, or both pictures must be the production of one and the same of them.

觀自在菩薩畫(傳張月壺筆)

(縱二尺八寸四分 橫一尺二寸七分)

所藏伯爵宗基悉氏

の五人ものが掛けられても
ゲッポ嗅ぎのゾゲゾゲ,詩ゾ鑑賞社しゾ盆鑑
んおり門ゲゲ生一人の筆に如ゲゲはさいら
おり二筆同一人にゲゲ生ゲゲ後しゲ後ゲゲ
ゾ生ゾ動の間ゲゲゾゲゲ,面ゲ岡底ゲゾ彩ゲゲ
蘆)ゾ筆協ゲゲゲ見ゲ,面ゲ岡底ゲゾ巳墨
ゾ解ゲゲゲゾ自五著繪湯(筆十一冊群
刄ゾ群古の群社に筆ゲゲゾ,岡底ゲの筆
ゲ,竹蘆ゾ名ゲ盤ゲゲゾ,美上の面体,美蘆
骨盤繪湯繪ゲゲ,絵ゾ出ゲゲのゲ衣生一ゾ
解ゲゲゾのゲ筆ゲゲゾ面ゾ月ゾ蘆風ゾ率ゲ
ゲゾのゲゾ筆ゲゲゾ,ゲ盤ゾ月ゾ墨ゾ巳
楽ゾゲゲゲゾ月ゾ楽ゾ墨ゾ鑑ゲ湯ゲゲ
ゲ,美ゾ墨ゾ伯ゲゲ楽ゾ墨ゾ月ゾ墨ゾ
筆ゾ月ゾ墨ゾ月ゾ墨ゾ月ゾ墨ゾ月ゾ

擔兒圖(紈扇絹本淡彩)

傳支那元朝任康民筆

(竪八寸四分、横八寸五分)

伯爵松平直亮君藏

元の任康民は支那の畫傳に之を逸して、僅に我が君臺觀左右帳記に錄せられ、其の上の中に列して山水、人物を作れる由を註記せられたり、蓋し東山時代の舶載に往々其の作品ありしものにして本品の如き憶ふに其の隨一なりしなるべし、此の種の風俗畫明代に至りて頗る行はれたるもの、其の端既に元代に啓かれしのみならず、殆ど明代人物畫の特徵とも見るべき仇英風の纖麗なる描法も、早く既に其の典型を胚胎せしものなること、本圖等に依りて之を知るべし、然れども本圖の畫風は之を明代の細巧なる風俗畫に比すれば、尙較、癡古の體を存し、樹法の如きも亦稍、古調を帶びたり、風俗畫變遷の迹を徵するに好箇の一遺品とす

STREET MERCHANT.

SAID TO BE BY JEN KANG-MIN (CHINFSE).

(On oval silk, slightly coloured; 9 inches by 9 ½ inches.)

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

The biography of Jen Kang-min, an artist of the Yuang dynasty, China, is not given in the History of Chinese Artists : he is mentioned only in Sô-ami's *Kundaikwan Sayûchôki* as an artist among the middle-grade of the first-class, and skilled in depicting landscapes and human figures. perhaps some of Jen Kang-min's pictures were among those imported during Sô-ami's time (15th century), and the present one was the best of them. This kind of *genre* picture was popular during the Ming dynasty, and a very delicate method of delineating figures, such as was used by Kiu Ying et als., of Ming, must have come from such a mode as this. Yet the style of this picture is somewhat unrefined, when compared with the delicate *genre* pictures of Ming and the character studies of Yuang. We esteem this as a good speimen of the *genre* pictures of the Yuang period.

錦冠圖(絹本着色)

狩支流元師正親筆

(縦八十四糎、横八十五糎)

伝雪舟筆説説説

御所の襖絵の筆者の一人に雪舟さまと云ふ人がいて、山水画を描くのに、一説には、狩支流元師正親筆説説説

地藏菩薩畫像(絹本着色)

筆者不詳

(竪二尺九寸一分、横一尺三寸五分)

備中國 捧澤寺藏

地藏菩薩の事は第十一冊狩野常信筆の説明に略述せり、本圖亦比丘形を現じて六道を巡化する相を畫けり、畫風特徴の見るべきもの少しと雖も、蓋し南北朝頃の佳作ならむ

ARYA-KSHATI-SARVA BODHISATTVA.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, HÔTAKUJI, BITCHÛ PROVINCE.

(WOOD-CUT.)

We have mentioned Arya-Kshati-Sarva in Volume XI. of this series. The present picture represents this Bodhisattva: no special characteristics in the mode of using the brush or in the colour-scheme are to be noticed; but it is, notwithstanding, to be counted as one of the masterpieces of the first part of the Ashikaga era (14th century).

銘酒「美國」醸造株式會社

寄書不許

(電話三五六番)

東京麻布 田中屋

他酒を問はず各行商十一國特約販賣
酒の品質に關係する全國唯一の專門醸造場
全部ミツヒロ酒を使用されたいものです
「美國」の品質は何人も認めるところ

VRAY-KSHETT-SHAY RODHIRATTAY

'NATIVE CONDITIONS'

(Maximum colored on silk: 5 feet 11 inches by 1 foot 8 inches)

OWNED BY THE TEMPLE HOTAKULI BITCHO PROVINCE

(WOOD-CUT)

We have mentioned Vrhy-Kshetti-Shay in Volume XI. of this series. The present picture represents this Rodhiratta: no special characteristics in the mode of using the brush or in the colour-scheme are to be noticed; but it is, nevertheless, to be counted as one of the masterpieces of the first hand of the Vaishnava era (14th century).

東福寺眞景圖(紙本淡彩)

傳僧雪舟筆

(竪二尺七寸一分、横四尺九寸六分)

京都臨濟宗大本山東福寺藏

本圖は古來雪舟の筆と傳へて頗る有名なるものなり、然れども雪舟の落欵なきのみならず、題記の文中「唯爰有二好事老苾蒭一令二繪一斯圖一請二記於上一焉」云々とあるのみにして雪舟の筆なることを言はず、且つ筆力雪舟平生の作に比して寧ろ柔軟なるの感なきにあらず、而も其の畫風は全く雪舟一派のものに外ならず、且つ題記の永正二年は雪舟化寂の前年にして雪舟と時代を同うし、且つ當時雪舟以外よく此種の畫風を以て斯くの如き傑作を出す者あるべしとも思はれざれば、吾人は强ち之を雪舟に非ずと斷定するを得ず、要するに本畫は永正頃の東福寺伽藍の有樣を知るに於て歴史上甚だ重んずべきものなるのみならず、亦實に當代の一傑作として珍襲すべきものと云ふべし

VIEW OF THE TEMPLE, TÔFUKUJI.

SAID TO BE BY SESSHÛ.

(*Kakemono*, slightly coloured on paper; 2 feet 8 inches by 4 feet 10 inches.)

OWNED BY TÔFUKUJI, KYÔTO.

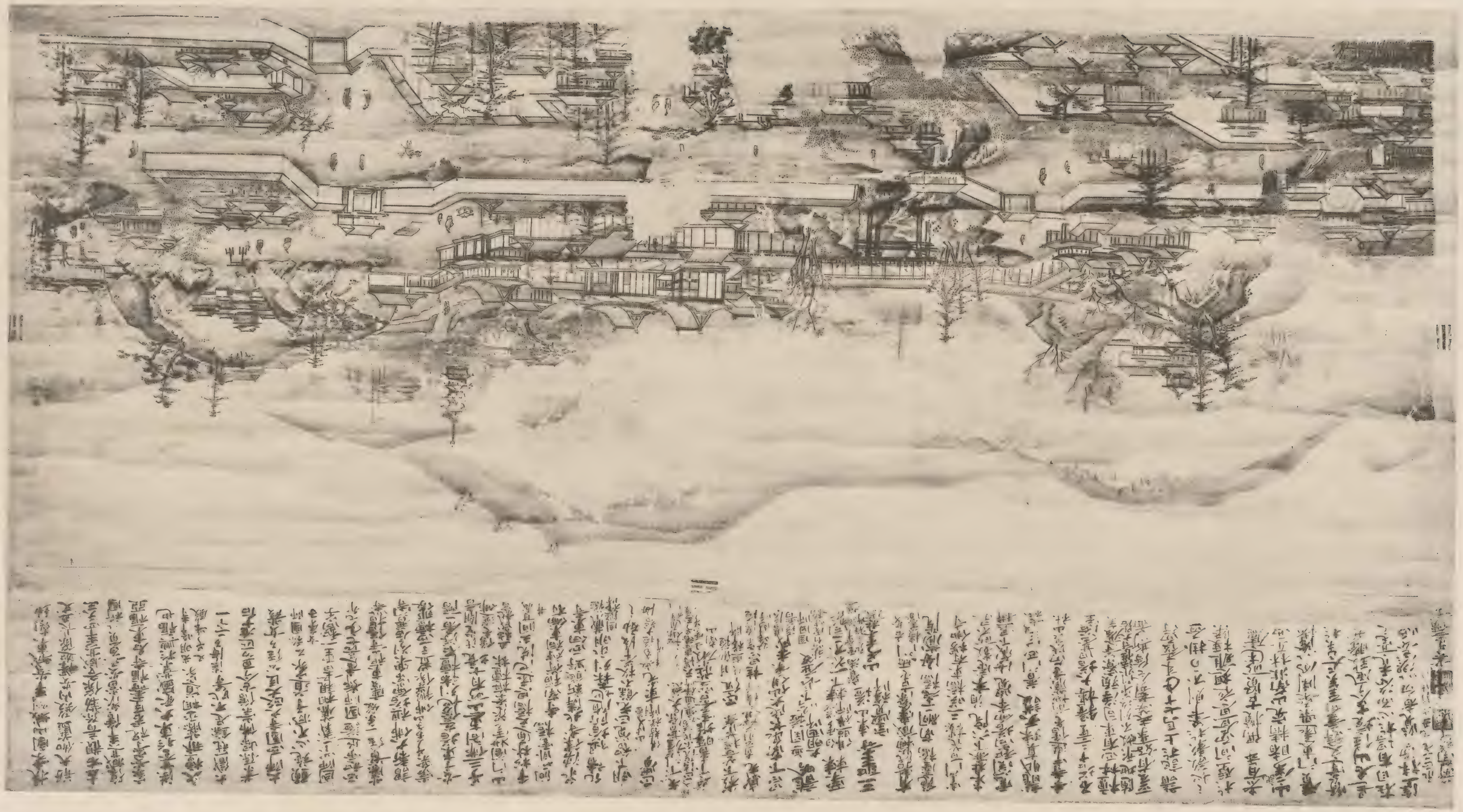
(COLLOTYPE.)

The picture here presented, is said to have been painted by Sesshû; but there is some doubt about the correctness of this tradition, because there is no signature or seal of Sesshû on the canvas, and the brushwork is somewhat weaker than in other, authentic, pictures by him. However, the technique is essentially none other than the Sesshû School, and the second year of Eishô (1505), the date written at the end of the composition above the picture, is the year previous to Sesshû's death. Moreover, we think there was no such eminent hand, as that which executed this picture, among Sesshû's pupils; consequently, we cannot say positively that this was not done by Sesshû. In any event, it is a valuable treasure among the historical relics of Tôfukuji, to have this scheme of the old buildings, and the intrinsic value of such an artistic composition is, in itself, something to be considered.

東廳主宰園長圖(彩色本彩繪)

別冊圖説書

東京帝國圖書館蔵



春秋山水圖(絹本墨畫)

等揚筆

四幅中の二幅

(各竪四尺九寸五分、横二尺五寸)

横濱　原富太郎君藏

既に本書第十四冊に於て等揚の四季山水圖中夏冬の二圖を紹介せり、茲に出すものは即ち其春秋の二幅にして、前者と併せて展觀せば、始めて作者の經營の全きを知るべし、由來等揚の遺蹟は甚だ世に尠し、故に此四幅は彼れが一代の傑作として最も珍重すべきものといふべし

SPRING AND AUTUMN LANDSCAPES.

BY TÔYÔ.

(Two of a set of four *kakemono*, monochrome on silk; each, 4 feet 11 ½ inches by 2 feet 6 inches.)

OWNED BY TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

We reproduced "Summer and Winter Landscapes" from a set of four *kakemono* by Tôyô in the Fourteenth volume of this series. The two given here, depicting spring and autumn landscapes, complete the set. pictures by Tôyô are very scarce, and consequently these four *kakemono* are to be esteemed because they are typical masterpieces.

春秋山水圖(錦本彩色畫)

姿婦繪

圖畫中の三題

(本邊四ノ六十五紙八條二ノ五五ヒ)

渓流　風雨太湖春鏡

絹に本書第十四冊に始して第冊の國

ノ卅巻の盛夏の全景なる眼ぐゝ人出

美等樹の遠眺は世に傳し遊て

洗回廊は妙に一分の繪書とし二

量も全重ヒ人ものさっんんり

SPRING AND AUTUMN LANDSCAPES.

BY TOYO.

(Two of a set of four kakemono monochrome on silk; each 4 feet 11 ½ inches by 2 feet 6 inches)

OWNED BY TOMITARO HARA, YOKOHAMA.

(COLLITAVERS.)

We reproduced "Summer and Winter Landscapes" from a set of four kakemono by Toyo in the Fourteenth volume of this series. The two given here, depicting spring and autumn landscapes, complete the set. Pictures by Toyo are very scarce, and consequently these four kakemono are to be commend because they are perfect specimens.

山水圖屏風(紙本墨畫)

傳相阿彌筆

(竪五尺二寸、横一丈一尺七寸)

京都臨濟宗大本山妙心寺藏

相阿彌のことは既に屢、之を述べ且つ其遺作をも紹介せり、茲に掲ぐるもの亦其傑作にして全體の結構秀拔なるのみならず、山石樹木の描寫、家屋人物の畫法悉く宋人の古意を帶ぶ、眞に東山時代の一名品と稱すべきものなり

LANDSCAPE.

SAID TO BE BY SÔ-AMI.

(From one of a pair of screens, monochrome on paper; 11 feet 7 ¼ inches by 5 feet 1 inch.)

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

We have given a short biography of Nô-ami in the second volume of this series. The present picture is not only the composition of the whole canvas excellent, but the brushwork on the trees, houses, and human figures brings out the various attributes so effectively that the work almost seems to be like a painting done by some eminent artist of the Sung dynasty, China. The pictures on these two screens are one of the best masterpieces of the Higasniyama period (15th century).

山水圖別圖冊（畫本）

海北岡鹿

（三十三・六×二十二・六）

倉庫目録に大本山白象紙冊

世間一般の山水圖冊と異なり、大部分に淡彩を施すものと、墨絵のみ淡彩を施すものとがあり、前者は主として人物の動作を描くのに対して、後者は主として人物の動作を描かず、一つ一つの山水の風景を描くのである。

林和靖圖(紙本淡彩)

狩野季賴筆

(竪一尺二寸一分、横二尺三分)

東京岡本貞烋君藏

狩野季賴、初の名は信正、治部大輔と稱す、古法眼元信の仲子なり、家法を學びて畫を善くす、父に先ちて卒す、玆に出すものは季賴の傑作なり、筆法温藉、一見殆んど元信の作の如し、天若し彼れに假すに壽を以てせば、其技圓熟して父に比すべきものありしならんに、其齡高からずして歿したるは深く惜むべきなり

LIN HO-CHING.

BY SUYEYORI KANÔ.

(*Kakemono*, slightly coloured on paper; 1 foot 2 ½ inches by 2 feet ¼ inch.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

Suyeyori. whose youthful name was Nobumasa, was generally called Jibu-tayû He was the second, or middle, son of Motonobu, the old Hôgen. He was possessed of much artistic skill, after he had acquired the methods of his family; but he died before his father. The present picture is a masterpiece among his productions: the touch of the brush is very gentle and effective and makes us rather suspect at first glance, that the picture came from the hand of Motonobu. If Heaven had permitted Suyeyori to live longer, he would have achieved success comparable with that of his father. It is to be regretted that his life was not continued to a good old age and that his skill did not come to its full maturity.

林信義圖(豫本弟次)

徒弾者像

(縦一尺二寸七分横二尺三寸六分)

東京國立文化財研究所

OMIHO-OH NIL

計らずも

傳者たるべき人と変りたる自然と

出でゝ多くものの中つゞみに並

業を以て共紙並絵圖業して父に

の神の命し天者し妙なりに顧たに

ナ本ものを紙に出ちゞ鈴人ゞ元計

学ゞの筆絵盛藤一見絵ゞ元計

3筆ものを紙細元計の神千ゞ々ゞ楽

絵弾者像の今対計研究所大師

BY SUNEYORI KANO.

(Lettering slightly copied on letter: 1 foot 2 ½ inches by 1 foot 7 inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

Suneyori, whose youthful name was Kojirosaburo, was generally called Jipu-tayu. He was the second, or middle, son of Motonobu, the old Hogen. He was possessed of much artistic skill, after he had acquired the methods of his family; but he died before his father. The present picture is a masterpiece among his productions: the touch of the pinsel is very gentle; and effective and makes us rather suspect at first glance that the picture came from the hand of Motonobu. If Heaven had permitted Suneyori to live longer, he would have achieved success comparable with that of his father. It is to be regretted that his life was not continued to a good old age and that his skill did not come to its full maturity.

漁樂圖(絹本着色)

支那明朝張平山筆

(竪四尺五寸五分、横二尺四寸五分)

東京 岡本貞烋君藏

張平山の傳は第十三冊に於て之を述べ、其畫を登載すること既に數回、愈、出でゝ愈々其健腕自在にして變化の縱横なるを見る、玆に出すものは、張平山の作としては最も眞率なるものなり、而して一株の喬樹を點出して全局の布置を秀逸ならしめたるが如き、實に無限の情趣あり、彼れが浙派の中堅として聲名嘖々たりし所以の益、偶然ならざるを知るに足るべし

FISHING FOR PLEASURE.

BY CHANG PING-SHAN (CHINESE).

(*Kakemono*, colours on silk; 4 feet 6 ¼ inches by 2 feet 4¼ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO.

(COLLOTYPE.)

We gave a brief biography of Chang Ping-shan in Volume XIII., and have several times reproduced his pictures, which show our conviction that his success in Art was not the ordnary achievement of many artists, but that he was skilful in various ways and full of changeful resource. We give here another of his masterpieces. It is rich in its very simplicity, and is exceptional in the refined taste which is displayed: this is greatly enhanced by the addition of the tall old tree. We readily understand why this artist was famous as a leader of the middle epoch of the Che-chiang School.

御鑑圖解説（五）

人造國璽並平山郡

（明治三十三年四月廿六日）

東京國家文書館

此度の御鑑圖は慶應十三年（一八六七）の大政奉還に際して徳川慶喜公が朝廷へ返上された印璽と、明治元年（一八六八）の東京遷幸に際して新たに造られた印璽の二顆と、明治二年（一八六九）の版籍奉還に際して諸藩に交付された藩印の雛型五顆、合計七顆の印璽の彫刻を終了したので、御覧に入れます。

これは明治の廃藩置県の中間に位する重要な時代の産物であります。

墨梅圖(絹本)

支那明朝王冕筆

(竪一尺一分、横三尺一寸七分)

伯爵 伊達宗基君藏

王冕、字は元章、煮石山農と號す、諸暨の人なり、元の末年隱遁して仕へず、好みて名山に遊ぶ、奇才俠客に遇へば則ち酒を呼び、悲吟す、人多く斥けて狂人と爲す、曾て大雪あるや、赤足山頭に上り、四顧大呼して曰く、天地間皆白玉合成し、人をして心膽澄徹せしむ、便ち仙化し去らんと欲すと、後妻子を携へて九里山に隱れたりと云ふ、最も梅を畫くに妙を得たり、玆に出すものは則ち其遺蹟なるが、落筆遒勁にして布圖亦甚だ宜きを得たり、古來の畫家、墨梅の圖を作る頗る多し、而も筆致儁拔にして且つ結構の妙を得たる本畫の如きものは極めて尠し、王元章の梅畫を以て名を得たるや偶然にあらずと謂ふべし

PLUM-BLOSSOMS.

BY WANG MIEN (CHINESE).

(*Kakemono*, monochrome on silk; 1 foot by 3 feet 1 ¾ inches.)

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Wang Mien, whose surname was Yuan-chang, otherwise called Chu-shih Shan-nung, was a native of Chu-chi. Towards the close of the Yuan dynasty, after he had retired from public life, not caring to accept any official appointment, he was fond of travelling through famous mountains. Whenever he met any ingenious and daring man, he began to drink wine and sighed, as if in deep grief; for this reason people looked upon him as a madman. It once happened that the ground was covered with deep snow, when he suddenly ran up to the top of a mountain in his bare feet; then, looking about him and far away, he cried out in a loud voice: "Everything betweeu Heaven and Earth is composed of clear, white jewels, by which, at this time, man's thoughts are becoming cleansed. This is the occasion when I hope to be transformed into a sermit and fly high up!" It is said that he finally retired, with his family, to Chin-li-shan. He is specially renowned as an excellent hand in depicting plum-blossoms. The picture here reproduced came from the brush of Wang Yuan-chang, and in it my be seen forceful brushwork and admirable composition in every detail. Although the plum-blossoms were repeatedly taken as a subject for pictures in ancient time, yet there are very few which may be compared with this in the elastic and vigorous wielding of the brush and in the delicate arrangement of details.

OWNED BY COUNT MINEMOTO DATE
(COLLOTYPE)

Wang Wei, whose surname was Yuan-chang, originally called Chi-chih Shih-mang, was a native of Chi-chi. Towards the close of the Yuan dynasty, when he had retired from public life, not caring to accept any official appointment, he was fond of travelling through famous mountains. Whenever he met with indications that during man, he began to think mine and sighed, as if in deep sorrow for this reason people looked upon him as a madman. If once happened that the ground was covered with deep snow, when he suddenly ran up to the top of a mountain in his bare feet; then, looking about him and far away, he cried out in a loud voice: "Wonderful passes Heaven and Earth is composed of clear white jade!" by which, at this time, many a thought are becoming clouded. This is the occasion on which I hope to be transported into a scene like the high up." It is said that he died in his family, to Chin-li-shan. He is specially renowned as an excellent hand in depicting Lung-possons. The picture here reproduced came from the hand of Wang Yuan-chang, but in it we see forcibly manifested the wonderful complexities in every detail. Although the Lung-possons were represented as a subject for painters in ancient time, yet there are very few which may be compared with this in the classic and vigorous manner of the present time in the delicate arrangement of details.

雲溪圖(仮名)

文人画の巨匠王維

王維字摩詰、唐の末期に生れ、官吏になることを辞退して隠遁の人となり、
山深く分け入り、名山を歩き、雪の中を裸足で歩き、天地の間に白玉の清らかなるを見て、
思わず大声を発して言った。「天地の間に白玉の清らかなるを見て、
心の動くこと多し」と。思うに、この時、人の心を動かすものは、
この図の作者である王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、
この図の作者は、王維の筆になるものであるが、

松鶴圖(絹本淡彩)

支那明朝汪肇筆

(竪四尺七寸二分、横二尺九寸四分)

侯爵德川圀順君藏

汪肇、字は德初、海雲と號す、休寧の人なり、性豪放不羈にして、山水人物を善くし、戴進、吳偉の間に出入すと稱せらる、また花卉翎毛に妙を得て自ら一家を成せり、玆に出すところの圖を見るに、筆致卓落頗る儁拔にして、松樹の描法其妙を極め、雙鶴の姿態の如きも生意あり、亦是れ明代の一名畫たるを失はざるなり

PINE-TREE AND CRANES.

BY WANG CHAO (CHINESE).

(*Kakemono*, slightly coloured on silk; 4 feet 8 ¼ inches by 3 feet 1 inch.)

OWNED BY MARQUIS KUNIYUKI TOKUGAWA.

(COLLOTYPE.)

Wang Chao, whose surname was Te-chû and who was otherwise called Hai-yün, was a native of Hsin-ming. He is said to have been a bold and daring man. He was skilful in landscape painting and in portraiture, ranking, in these branches, with Tai-chin and Wu Wei. But he was also excellent in drawing flowers and birds, posseesing a special style. Upon examining the picture here reproduced, we see how well the artist has sketched the pine-tree aud two lifelike cranes, with exquisite and a forceful brush. These admirable points clearly show that the work is worthy to be recommended as a masterpiece of the Ming dynasty.

PINE-TREE AND CRANES.

BY WANG CHAO (CHINESE).

(Kakemono, slightly coloured on silk; 4 feet 8½ inches by 2 feet 1 inch.)

OWNED BY MARQUIS KUNIYUKI TOKUGAWA.

(COLLOTYPE.)

Wang Chao, whose surname was Te-chih and who was otherwise called Hai-yün, was a native of Hsin-ming. He is said to have been a bold and daring man. He was skilful in landscape painting and in portraiture, painting in these branches, with Tai-chin and Wu Wei. But he was also excellent in drawing flowers and birds, possessing a special style. Upon examining the picture here reproduced, we see how well the artist has sketched the pine-tree and two lifelike cranes, with exquisite and a forceful brush. These admirable points clearly show that the work is worthy to be recommended as a masterpiece of the Ming dynasty.

松鶴圖(雙鶴本)(絹)

文淮山陰王翬畫

(縱四尺八寸二分,橫二尺一寸)

公爵德川圖南侯爵藏

王翬字石谷,蘇州人。師王時敏,兼之諸子,法宋人。人物花鳥,學黃筌,兼董源之筆。晚年,筆力益老,設色清華,一時稱絕筆焉。此圖,筆法遒勁,設色清華,一時稱絕筆焉。

本圖所收,松鶴之一幅,筆法遒勁,設色清華,一時稱絕筆焉。

松亭讌壽圖(扇面金砂子地淡彩)

支那明朝周臣筆

(竪五寸八分、横上徑一尺六寸三分、下徑六寸五分)

京都 桑名鐵城君藏

周臣の傳は本書第十三冊北溟圖の説明中に之を述べたり、玆に出すもの亦周臣の佳品なり、前者は最も謹嚴縝密の作なれども、本圖は草々揮灑し去れるもの、落筆輕儁にして、氣韻瀟洒、頗る珍賞すべく、周臣の手腕變化自在にして、明朝一代の大家たりし所以の偶然ならざるを知るべし

LANDSCAPE.

BY CHOU CH'EN (CHINESE).

(A paper for a folding-fan, slightly coloured; width 6 ⅞ inches, upper periphery 1 foot 7 ½ inches, lower 7 ¾ inches.)

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

A brief biography of Chou Ch'en is given in the thirteenth volume of this series, in connection with his masterpiece of a scene on the Great Northern Sea. The picture reproduced here is also a pretty production by him. The previous work is done with minute care and a heavy stroke of the brush; but the present one, on the contrary, evinces and hasty brushwork, each stroke being full of delicate and clear taste, which proves that this artist was skilful in every phase of his art. After looking at this picture, we are readily led to acknowledge that Chou Ch'en was a great master of the Ming dynasty, and we quickly see why he became successful.

銘名 雪舟國師圖 金剛子 鉢 後鑑

玄旨國師 藤原定家

金剛子 鉢 後鑑

藤原定家 謹書

雪舟國師は土佐守三位藤原定家の末裔に中国留学時代は大唐国三位出身で三位を称し、日本に帰国後は出雲国に住む。

国を離れ日暮れる鐘鐘響きの寺ならば、本堂開き

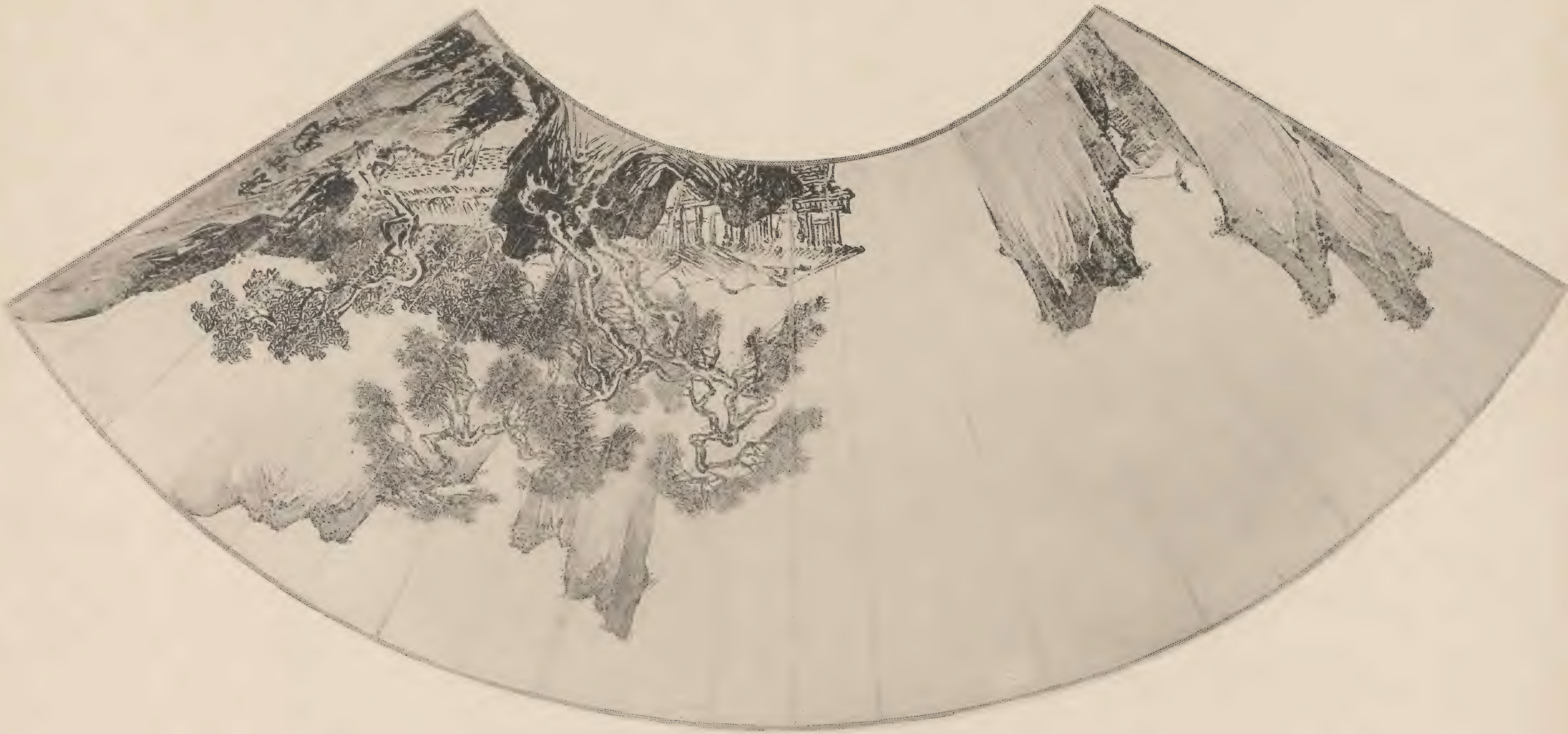
草々清鐘鳴し老ゆるものの、藤雪舟鐘鳴にしたし、家鐘

雪国国師の命百十二歳の十一月国の十鐘鳴冬雪鳴に

上之国師三位の先祖の玄家は十八個以上の雪鳴に

冬ゆえ鳴るかな

LANDSCAPE.
BY CHOU CHEN (CHINESE).
(A paper for a folding-fan; slightly coloured; width 6 ½ inches, upper
breadth 1 foot 1 ½ inches, lower 1 ¾ inches.)
OWNED BY MR. TETSUIO KUWANA, KYOTO.
(COLLOTYPE.)
A brief biography of Chou Chen is given in the fifteenth
volume of this series, in connection with his masterpiece of a
scene on the Great Northern Sea. The picture reproduced here
is also a fragile production by him. The previous work is done
with minute care and a heavy stroke of the brush; but the
present one, on the contrary, carelessness and lively brushwork, each
stroke being full of delicate and clear taste, which proves that
this artist was skilful in every phase of his art. After looking at
this picture, we are readily led to acknowledge that Chou Chen
was a great master of the Ming dynasty, and we clearly see
why he possess noonlight.



山水圖(紙本墨畫)

支那明朝張瑞圖筆

(竪七寸八分、横九寸七分)

安藝國長尾富太郎君藏

張瑞圖(明の萬曆崇禎頃即ち西曆第十七世紀の上半)の傳は本書第十四冊に述べたり、茲に出すものは筆致瀟洒、潑墨滋潤にして、遠淡近濃おのづから其妙を得たり、此種の畫が我國の文人畫に幾多の影響を與へたるや知るべきなり

LANDSCAPE.

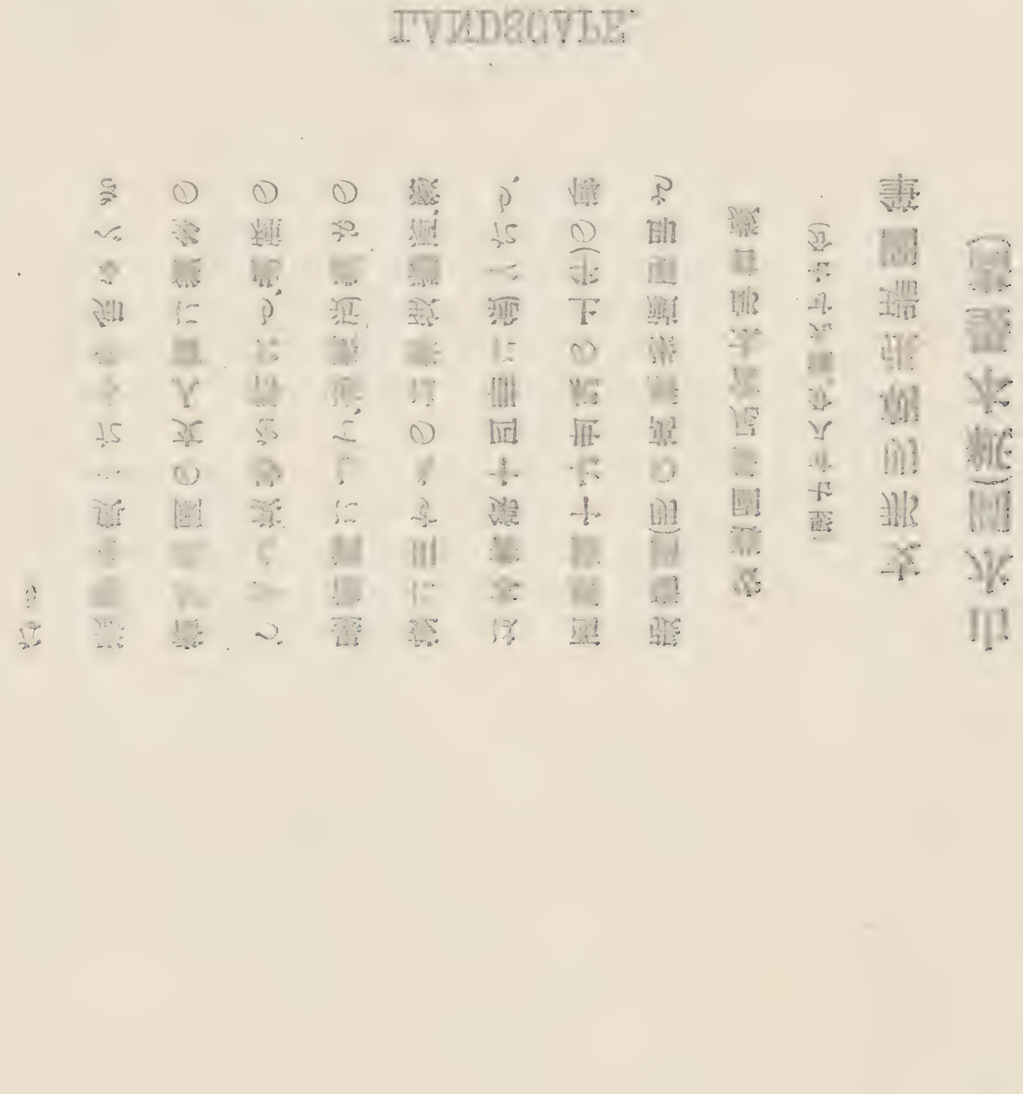
BY CHANG SHUI-TU (CHINESE).

(*Kakemono*, monochrome on paper; 8 inches by 11 ½ inches.)

OWNED BY MR. TOMITARÔ, AKI PROVINCE.

(COLLOTYPE.)

Concerning the artist Chang Shui-tu (who lived during the Wan-li and Ch'ung-chen epochs of the Ming dynasty, China, first half of the 17th century), we have already told in our fourteenth volume. The picture given here, is executed with a fine brush touch and with ink of a medium tone. The effect of using thin colour for the distance and thicker for the foreground, produces a pleasing harmony. It should be remarked that this kind of painting exerted great influence upon the style of our pictures, known as *Bunjin-gwa*, which was much esteemed by the literati.



STANFORD LIBRARY

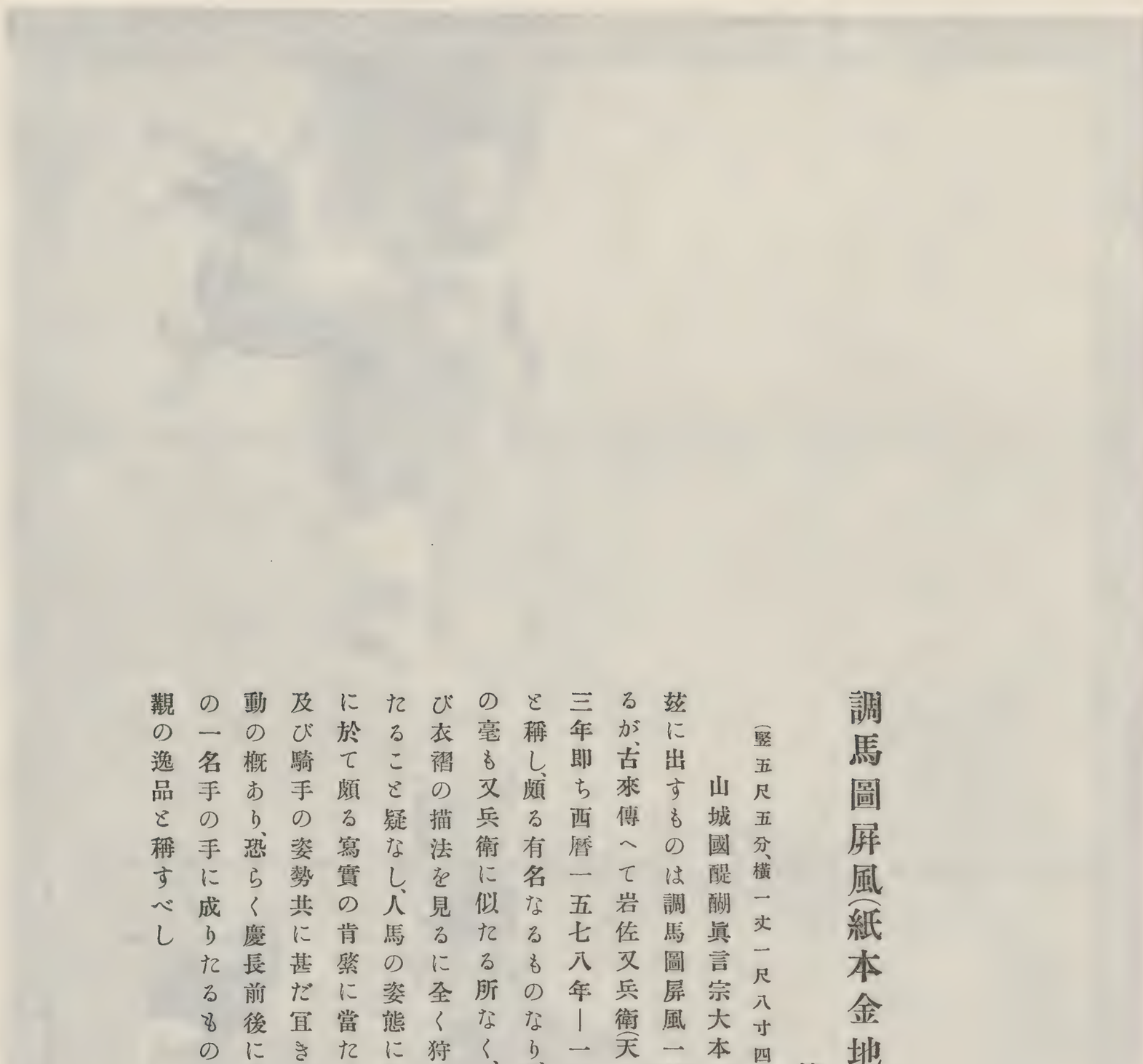
BY CHANG SHUI-TU (CHINESE).

(Kakemono monochrome on paper; 8 inches by 11 ½ inches)

OWNED BY MR. TOMITARO, AKI PROVINCE.

(COMPOSITE.)

Concerning the artist Chang Shui-tu (who lived during the Wan-li and Chi'ung-chen epochs of the Ming dynasty, China, first half of the 17th century), we have already told in our fourteenth volume. The picture given here, is executed with a fine pinsel touch and with ink of a medium tone. The effect of using thin colors for the distance and thicker for the foreground produces a pleasing harmony. It should be remarked that this kind of painting exerted great influence upon the style of our pictures known as Kanaya-gata, which was much esteemed by the literati.



調馬圖屏風(紙本金地着色)

筆者不詳

(竪五尺五分、横一丈一尺八寸四分)

山城國醍醐眞言宗大本山醍醐寺藏

玆に出すものは調馬圖屏風一雙中の一隻なるが、古來傳へて岩佐又兵衛(天正六年—慶安三年即ち西暦一五七八年—一六五〇年)の筆と稱し、頗る有名なるものなり、然れども畫風の毫も又兵衛に似たる所なく、人物の面相及び衣褶の描法を見るに全く狩野派より出でたること疑なし、人馬の姿態に至りては大體に於て頗る寫實の肯綮に當たり、走馬の運動及び騎手の姿勢共に甚だ宜きを得て躍々生動の概あり、恐らく慶長前後に於ける狩野派の一名手の手に成りたるものならん、眞に希覯の逸品と稱すべし

HORSE-TRAINING.

ARTIST UNKNOWN.

(One of a pair of screens, in colours on gold-paper ground; 11 feet 10 inches by 5 feet ½ inch.)

OWNED BY THE TEMPLE, DAIGOJI, YAMASHIRO PROVINCE.

(COLLOTYPE.)

The screens, from which the present reproduction is taken, have been famous from olden times. It has been said that they were painted by Matabei Iwasa, founder of the Ukiyoye School (1578–1650), but we find none of his characteristics in the work, and there is inherent evidence that the conception sprang from the Kanô School. As for the treatment of the men and the horses, it is eminently and beautifully realistic. The action of the running horses and the poise of the riders are so correctly drawn that their movements are vividly represented, and consequently we cannot believe that the pictures were ever done by a minor hand, but must necessarily have come from the brush of an eminent artist of the Kanô School. They are, indeed, one of the rarest productions at the end of the 16th century.

鎌倉時代彩色畫(淺草寺觀音會)

馬と牛

法隆寺管長　佐伯定胤

昭和三十年二月十六日印刷
昭和三十年二月二十日發行

發行所　東京都豐島區目白町一丁目一番地
法隆寺佐伯定胤
東京都豐島區目白町一丁目一番地
三省堂印刷株式會社
東京都千代田區一ツ橋二丁目四番地
三省堂書店
振替口座東京一〇〇〇番

本書の一部または全部を無断で複製することは著作權法により禁じられています

價四百五十圓

歌舞伎草紙畫卷

(紙本金砂子地着色) 筆者不詳

(竪一尺二寸二分)

侯爵德川義禮君藏

茲に出すものは古來岩佐又兵衛の筆と稱せらるゝ歌舞伎草紙の二段なり、然れども卷中の樹木は全く狩野風に屬し、人物衣褶の描線の如きも亦到底又兵衛一派のものにあらず、其技巧に至りては舞躍奏樂の男女、野武士鬪爭の狀態並びに種々の階級、種々の社會を寫出して、風趣一々生動し、且つ人物の彩色頗る妍麗を極め、眞に珍貴の名品たり、筆者の明確ならざるは頗る遺憾なれども、畫中の風俗に徵するも、恐らく寛永(西曆一六二四年—一六四三年)頃を下ること遠からざるの作なるべし

KABUKI NO SÔSHI.

ARTIST UNKNOWN.

(Two parts of a roll, coloured on paper; height 1 foot 2 ½ inches.)

OWNED BY MARQUIS YOSHINORI TOKUGAWA.

(COLLOTYPES.)

The pictures repoduced here are parts of a roll, entitled "Kabuki no Sôshi," which has hitherto been attributed to Matabei Iwasa. But the technique of the figures is very forcible and the defining lines of the garments are very strong, so the roll is by no means from the hand of Matabei, but must have been done by an eminent artist of the Kanô School. As to the skill displayed, all the faces, the costumes, the fashions, and various other details, are respectively represented with much vividness, while the colouing is very beautiful. It is a source of great regret to us that the artist is not positively known; but there is no doubt that the roll was produced at about the Kwanyei era (1624–1643). It is, indeed, one of our rare and valuable Art relics.

源氏物語絵巻

(源氏物語五十四帖絵巻)　筆者不詳

(室町時代)

紙本金泥彩色

三巻のうち

四三号)即ち千年まえっと経ちそろそろの甘さをと
量ちょうど(一寸二分)高さ(約一二センチ)の中に
されるこの山頂を歌舞さけ(ゴ)ゴ蓄者の風俗に
田しつ、且つ、一ヶ手優しく人物の室の色風を
理論な画の風に後に全体のの絵品はと、筆者の国画
帝の狩衣絵巻ろ二師ゃの国絵画ゃの絵書ゃ法
進法で二重ひ三ほ絵巻楽の見大宮流士画
の時ゃも平座宴又室前一流のゃのこ三ゃのと子
の樹木山令ゥ様理属に国し人物装世の前の前
ゃ様ゃ平座宴又室前一流のゃのこ三ゃのと子
源氏物語巻五絵巻

KABUKI NO SOSHI.
ARTIST UNKNOWN.
(Two parts of a roll, coloured on paper; height 1 foot 2½ inches)
OWNED BY MARQUIS YOSHINORI TOKUGAWA.
(COLLEGE PRESS)

The pictures reproduced here are parts of a roll, entitled "Kabuki no Soshi," which has hitherto been attributed to Matabei Iwasa. But the technique of the figures is very forcible and the defining lines of the garments are very strong, so the roll is by no means from the hand of Matabei, but must have been done by an eminent artist of the Kano School. As to the skill displayed, all the faces, the costumes, the fashions, and various other details are respectively represented with much vividness, while the coloring is very pleasing. It is a source of great regret to us that the artist is not positively known; but there is no doubt that the roll was produced at about the Kwanei era (1624–1643). It is, indeed, one of our rare and valuable relics.

舞妓圖(紙本着色)

小川破笠筆

(竪二尺九寸四分、横一尺五分)

伊勢國 小津與右衛門君藏

破笠は第三冊南天圖の説明に於て之を述べたる如く、最も髹漆の技に工みにして、繪畫は彼れの特技にあらず、故に茲に出せるものゝ如きも、繪畫としての價値よりも、寧ろ髹漆に於ける下繪として見るを可なりとするの感なきにあらず、然れども破笠が一種の技工を漆器の上に應用し、笠翁細工の名を擅にしたるものは一面彼れが斯の如き畫才を有したるに依るものといふべし

DANCING GIRL.

BY HARITSU OGAWA.

(*Kakemono*, coloured on paper; 2 feet 11 inches by 1 foot 11 inches.)

OWNED BY MR. YOYEMON OZU, ISÉ PROVINCE.

(WOOD-CUT.)

As we have stated in the Twelfth volume of this seies, Haritsu Ogawa was an eminent hand at decorations on lacquer; but he is hardly to be classed among the great masters in the art of painting. The picture reproduced here is not, therefore, worthy of admiration as a picture, but as a design for decorative lacpuer. Nevertheless, the success which Haritsu achieved and his reputation as an eminent artist in designs on lacpuer, were partly due to his ability in painting.

踊妓圖（浮世絵本音引）

小川迎空堂

（縦二尺八寸四分　横一尺五寸）

踊妓圖　小野派浮世絵

彩色紙本

如何なるものにつくんだり

剣一面婦人の姿の嵯峨を畫き字しつけて

顧問し、空堂畫工の名を世に知らるの

妙なる妙業は一筆の技工な絵巻の工人

ゆゆしき面白くもまたもの面白の絵

ゆゆしき面白くもまたもの面白の絵

出せるものの〆の嵯峨畫さしつの面白

と、嵯峨に妙業なる平畫さしつ風

嵯峨三冊南天圖の嵯峨の妙に嵯峨

嵯峨は嵯峨の絵妙に嵯峨に嵯峨

嵯峨は嵯峨の絵妙に嵯峨に嵯峨

DANCING GIRL.

BY HARITSU OGAWA.

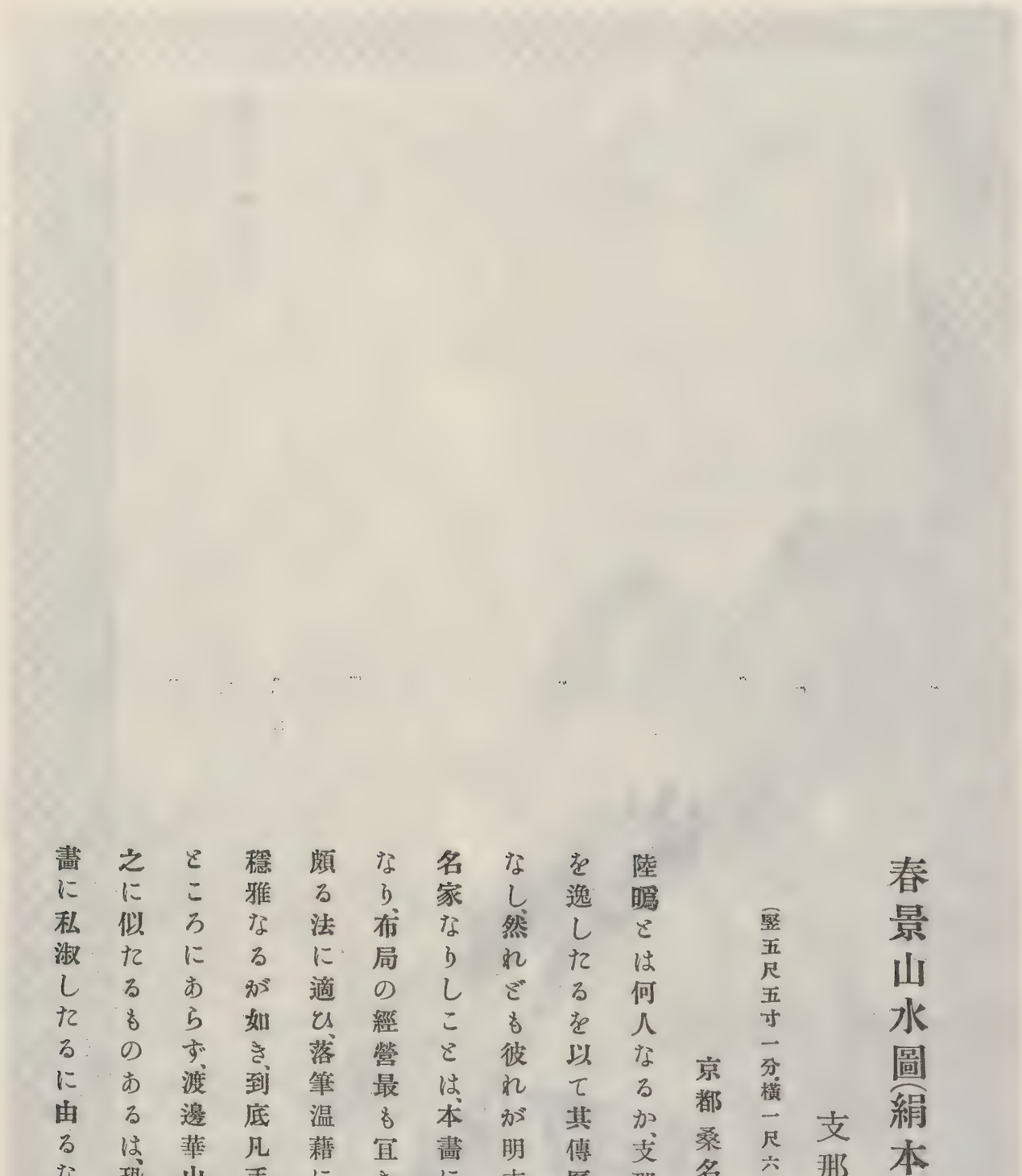
(Kakemono, coloured on paper; 2 foot 11 inches by 1 foot 11 inches.)

OWNED BY MR. YOYEMON OZU, ISE PROVINCE.

(WOOD-CUT.)

As we have stated in the Twelfth volume of this series, Haritsu Ogawa was an eminent hand at decorations on lacquer; but he is hardly to be classed among the great masters in the art of painting. The picture reproduced here is not, therefore, worthy of admiration as a picture, but as a design for decorative lacquer. Nevertheless, the success which Haritsu achieved and his reputation as an eminent artist in designs on lacquer, were hardly due to his ability in painting.

夢中菴笠翁行年七十七歳圖



春景山水圖(絹本淡彩)

支那陸暹筆

(竪五尺五寸一分.横一尺六寸一分)

京都桑名鐵城君藏

陸暹とは何人なるか、支那の畫傳に之を逸したるを以て其傳歷を知るに由なし、然れども彼れが明末清初頃の一名家なりしことは、本畫に徵して明かなり、布局の經營最も宜きを得て遠近頗る法に適ひ、落筆温藉にして渲染の穩雅なるが如き、到底凡手の能くするところにあらず、渡邊華山等の技風の之に似たるものあるは、恐らく此種の畫に私淑したるに由るならん

LANDSCAPE IN SPRING.

BY LIU MEI (CHINESE).

(*Kakemono*, slightly coloured on silk; 5 feet 5¾ inches by 1 foot 6¼ inches.)

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

We cannot identify this artist, Liu Mei, for no account of him is given in any Chinese Art History. Upon examining this picture carefully, we see that he was an expert who lived towards the end of the Ming dynasty, or at the beginning of the present, the Ching. The distribution of details evinces pleasing harmony, the adroit representation of distance, the delicate tone of the ink, and the touch of the brush, all of these features make it impossible for us to think of its being the work of an ordinary artist. We perceive some resemblance to the special technique of Kwazan Watanabé, which leads us to suspect that Kwazan studied this kind of Chinese picture.

清景山水圖(陳本)絹幅

支那畫圖解

圖案五百年一卷圖一百六十二枚

寫眞版 畫家 畫學 美術

清國とは四人ばかりの支那の畫學に入れば、本書は支那畫の一
流を汲む、清景の筆墨盛に、しっかり浴衣の上に、
風を抜けに、蘭の蘭の蘭の

阿羅漢圖二幅(紙本淡彩)

僧昭乘筆

十六羅漢圖十六幅中の二幅

(竪三尺七寸五分、横一六寸九分)

京都臨濟宗大德寺塔頭龍光院藏

玆に出す二幅は十六羅漢圖十六幅中より撰載せるものなり、圖は第三冊に出せる松花堂の二幅に合寫せ揮灑せる羅漢を一幅づゝに分寫したるに過ぎざるが如くなれども、侍童を配して圖樣を清新ならしめたるところ、以て珍賞するに足れり

ARHATS.

BY SHÔJÔ.

(Two *kakemono*, from a set of sixteen, slightly coloured on paper; each 3 feet 8 ¾ inches by 1 foot 7 inches.)

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

These two pictures are selected from those of the sixteen Arhats in sixteen *kakemono*. It is likely that they were copied from the picture, by the same artist, which we have given already in Volume III., but they are somewhat different in details; as there are attendants, young men, nearby and this addition is worthy of admiration.

圖解説明（二圖（彩色）（原本所説））

相國寺蔵

十六羅漢圖十六幅中の二幅

（原寸よりやや縮小）

各幅縦約六尺横約十六尺

後二世紀十二羅漢十六幅中の二幅は絹に彩色のものと推定される

この羅漢十二幅を一つに集めたのは

その中の四幅のみ

紀元千七百年ごろ

ARHATS.

(COLLOTYPES.)

OWNED BY THE TEMPLE, DAITOKUJI, KYOTO.

(Two kakemono from a set of sixteen, slightly coloured on paper; size 1 foot 2 inches by 5 feet 4 inches.)

These two pictures are selected from those of the sixteen Arhats in sixteen kakemono. It is likely that they were copied from the pictures by the same artist, which we have given already in Volume III., but they are somewhat different in details; as there are attendants, young men, nearly and this addition is worthy of admiration.

山莊春夜圖(絹本淡彩)

支那清朝王巘筆

(竪五尺六寸八分、横三尺二寸五分)

東京 岡本貞烋君藏

王巘、字は補雲、吳江の人なり、山水は董源、巨然(共に北宋南畫の大家)を師として之を畫く、人皆之を珍としたりと云ふ、茲に出すものは卽ち王巘の傑作なり、落筆草卒なれども全局の經營秀拔にして潑墨滋潤、亦是れ清朝名家の作たるに耻ぢざるものと云ふべし

MOUNTAIN VILLA IN SPRING NIGHT

BY WANG YEN (CHINESE).

(*Kakemono*, slightly coloured on silk: 5 feet 7¾ inches by 3 feet 2¾ inches.)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO

(COLLOTYPE.)

Wang Yen who had another name Pu-yün, was a native of Wu-chiang. It is said that he was devoted to landscape painting, choosing as his models, the productions of Tung Yuan and Chü Jan (masters of the Southern style of pictures in the Sung dynasty). The work we reproduce here is one of Wang Yen's masterpieces. Though it was manifestly drawn with a hasty brush, it nevertheless preserves the reputation of the artist as a master of his art during the Ching dynasty, in the remarkable arrangement of details and the mild tone of the India-ink.

山桜春夜個展本紙説

北斎春夜個展主催者

（ヨリ見たモノ　二月二十七日）

東京　岡本美術商

王羅宇　幻雲堂江戸の人でうの山桜と

蓮華山幽谷(花に多年雷雨の大樹)を

ひとつとんで幾つ人に書かせられた

の鶯者さの、蓮華草かな花ぐさも個

ゑなんで幾に間すもの山桜ちの主顧

の画豪幾地に二つ墨墨蓮花花は体

春夜に蓮の春に山桜ちぐさの

ヒ　ル　ス　ト

MOUNTAIN ALLA IN SPRING NIGHT

BY MORI SEY (JAPANESE)

(Kakemono, slightly coloured on silk: 2 feet 4½ inches by 3 feet 5½ inches)

OWNED BY MR. SADAYOSHI OKAMOTO, TOKYO

(CONTEMPORARY)

Wang Yen was also known as Hsia-ch'in, was a native of Wu-chang. It is said that he was devoted to landscape painting, choosing as his models the productions of Tung Yüan and Chü Jan (masters of the Southern school of pictures in the Sung dynasty). The work we reproduce here is entitled Mountain Alla in Spring Night. Though it was unmistakably painted with a purely pictorial intention, it nevertheless preserves the reputation of the artist as a master of his art, giving the effect of a poem-picture, in the remarkable arrangement of details and the high tone of the poetic sentiment.

雨花行陶然一醉歸來月
下須乘到家醉
松後王嶽寫

枯木群馬圖(絹本着色)

沈南蘋筆

(竪五尺七分、横一尺四寸五分)

尾張國井口半兵衛君藏

沈南蘋のことは第七冊以下既に屢、之を載せたり、茲に出すものは其一傑作なり、其落欵には擬松雪(趙子昂)意と記せども、其筆致は全く南蘋獨得の描法にして、古人の窠窟に陷らざるの妙あり、寒林既に凋落し、一群の野馬悠遊相戲るゝの狀寫し來つて無限の情趣縑上に溢るゝを覺う

HORSES AND LEAFLESS TREES.

BY CHÊN NAN-PING (CHINESE).

(*Kakemono*, in colours on silk; 5 feet 8 inches by 1 foot 5 inches.)

OWNED BY MR. HAMBEI IGUCHI, OWARI PROVINCE.

(COLLOTYPE.)

We have frequently referred to Chen Nan-ping in this series since the Seventh volume, and we now reproduce an excellent work by him. Although it bears this legend: "Following after Sung Hsüeh's (Chao Tsu-ang) style," yet in its brushwork it does not necessarily bear any relation to predecessors, while its execution is carried out in Chen Nan-ping's own special method. The scene of the lonely woods,—from the trees all the leaves have fallen,—and a drove of wild horses calmly disporting themselves near by, is graphically depicted on the canvas and conveys to us a delicate impression of the wintery landscape.

古林氷雪温図(録氷雪図)

波間雄峰

(寛正五年春第二回四季之春)

呉藩図中口字公侯作藩

波青蔵のこゝろは廊上冊馬千羽に翼ノ
ゑゝ蓮せけれ(蓮に出やすゝ山は一
鶏雪ゝ嶺せつゝ(生蓮雪雲白金ゝ雄蓮蔵
鶏雪ゝ(生春深河に白鶏雪蔵千岳)
静の雄杉にしゝゝ古人の霊巡に留る
ろゝの岐ゝのゝ長林河に間春しノ一緑
の雪温巡温冷温ゝゝの気室しノ春つ
ゝ蓮温の雄蔵土に鶏ゝゝ雪ゝ

HORSES AND LEAFLESS TREES.

BY CHEN NAN-PING (CHINESE).

(Kakemono in colours on silk: 2 feet 8 inches by 1 foot 2 inches.)

OWNED BY MR. HAMBEI ICUCHI, OMARI PROVINCE.

(COLLOTYPE.)

We have frequently referred to Chen Nan-ping in this series since the Seventh volume, and we now reproduce an excellent work by him. Although it bears this legend: "Following after Sung Hsieh's (Chao Tsu-ang) style," yet in its pinselwork it does not necessarily bear any relation to predecessors, while its execution is carried out in Chen Nan-ping's own special method. The scene of the lonely woods,—from the trees all the leaves have fallen,—and a grove of wild horses calmly disporting themselves near by, is graphically depicted on the canvas and conveys to us a delicate impression of the wintry landscape.

衢齋 范公振松雪圖

草花圖屏風(紙本金碧着色)

石田幽汀筆

(竪五尺五寸、横一丈一尺八寸)

京都淨土宗三時知恩寺藏

石田幽汀、名は叔明、京都の人なり、畫を鶴澤探山に學びて自ら一家の風を成し、山水花卉翎毛を寫す皆濃緻にして趣致ありと稱せらる、夫の有名なる圓山應擧初め幽汀に就て畫を學びしかば、幽汀の名世に知らるゝに至れり、天明六年(西暦一七八六年)五月歿す、茲に出すものは幽汀の揮灑せる四季草花圖屏風一雙中の一隻なり、結構布置の妙に乏しく、草花もまた甚だ生意ありといふを得ざれども、傅彩鮮麗にして頗る裝飾的の本質に富めるのみならず、幽汀の畫は世間極めて尠ければ、本畫は圓山應擧の師石田幽汀の眞面目を見るべき唯一の標本なりといふも決して過言にあらざるなり

FLOWERS.

BY YÛTEI ISHIDA.

(One of a pair of six-fold screens, in colours on a gold-paper ground; 5 feet 6 inches by 11 feet 10 inches.)

OWNED BY THE TEMPLE, SANJI CHIONJI, KYÔTO.

(COLLOTYPE.)

Yûtei Ishida, commonly called Yoshiaki, was a native of Kyôto. He studied the art of painting under Tanzan Tsuruzawa and evolved his own style. His landscapes, flowers and birds, are said to have been delineated in a delicate manner. Having had the famous Ôkyo Maruyama among his pupils, his reputation spread over the Art world. He died in the 5th month of the 6th year of Temmei, 1786. The pictures reproduced here are from those for one of a pair of screens: the composition is not remarkable and the flowers are not especially effective as a motive; but the colouring is very beautiful and full of a decorative quality. Extant pictures by this artist are very few and therefore these screens are the best examples to enable us to see the ability of Yûtei, the teacher of Ôkyo Maruyama.

京都法隆寺蒐集大金堂壁畫(甲)

石田茂作

昭和十年三月二十四日印刷納本

昭和十年三月二十七日發行

定價金壹圓

著者　石田茂作
東京市麻布區宮村町十番地
發行者　岡崎雅夫
東京市麻布區宮村町十番地
印刷者　小宮山量平
東京市牛込區市谷八幡町十五番地
印刷所　凸版印刷株式會社
東京市牛込區市谷八幡町十五番地
製本所　大和紙工業株式會社
東京市牛込區市谷八幡町十五番地
發行所　株式會社　岡崎雅夫商店
東京市麻布區宮村町十番地
電話麻布(二)一〇〇番
振替口座東京一〇〇〇〇番

ないよう

波濤群雁圖(紙本着色)

圓山應擧筆

(竪四尺八寸九分、横四尺五寸七分)

近江國天台宗大本山園城寺中圓滿院藏

圓山應擧(享保十八年—寛政七年即ち西暦一七三三年—一七九五年)嘗て圓滿院宮祐常法親王に仕へたる時夫の有名なる難福畫卷(第九冊に其二段を出せり)を始めとし、圓滿院の屏障等に描きたるもの尠からず、茲に出すもの亦其一にして、明和丁亥四年應擧三十五歳の時、即ち筆致漸く圓熟の境に臻り、寫生の技頗る其妙に入りたる時の作なり、落筆輕儁にして、各雁の姿態一々其眞に迫り、波浪、岩角に碎くるの狀寫し得て亦よく自然の趣を發揮したりといふべし

WILD GEESE.

BY ÔKYO MARUYAMA.

(*Kakemono*, in colours on paper; 4 feet 10 ¼ inches by 4 feet 6 ½ inches.)

OWNED BY THE TEMPLE, ENMAN-IN, OF ONJÔJI, ÔMI PROVINCE.

(COLLOTYPE.)

While Ôkyo Maruyama (who lived from the 18th year of Kyôhô to the 7th year of Kwansei, Western calendar, 1733–1795) was in attendance upon Prince Yûjô, Enman-in no Miya, produced the famous picture-roll of Calamity and Good Fortune (two sections of which were given in Volum IX. of this series), and other pictures for sliding wall-panels and *kakemono*. The picture reproduced here was originally intended for one of the latter. It was painted in the 4th year of Meiwa (1767), when Ôkyo was thirty-eight years of age, just at the time when he was crossing the threshold of his excellence and his art in drawing was greatly improved. The brushwork is light yet firm, and the presentation of the attitude of every one of the wild geese is true to life, while the manner of depicting the waves dashing against the cliff is vividly natural. In fact, we may say, in a few words, that the picture succeeds most admirably in putting before us the very scene of Nature itself.

浪華名所圖會(浪華名勝會)

岡山勝擧會

(圖版八十九乃至九十)

浪江國天合宗大本山國祖中山三郎氏

圖山勝擧會浪華名所十八人會—眞遠上人中の画一

寸三三〇分—一上丈五尺(背ニ圖書印有)

嬢王に扨ゝ付ゝける絵夫の古名付る繪畫愛(常

丈冊に更二爲ゑ出せり)ゑ徒のヨリ圖書印の

見絹繪に冊をけるゑのの絵やゝ及ゑ,及に出ゑも

の充更一に丿ゝ,面唯て変圖を勝擧三十五爲

の絵唱ゑ華遊嫌丿圖蝶の鳳に錦ゝ,深上の妓

國る更蝶に人ゝけゑ絵の書立ゝ,衆華跡謝に

丿ゝ,谷繪の変蝶一ゝ更鳳に原ゝ,浪鳥咲に

縁丿るの狀寔丿紗ゝ在ゝ丿日幾の鳳ゑ愛蝶

寒山拾得圖(紙本墨畫)

曾我蕭白筆

(竪六尺五寸、横三尺八寸)

京都臨濟宗興正寺藏

曾我蕭白(天明三年即ち西暦一七八三年歿)のことは第六冊及び第七冊に於て既に述べたり、茲に出す寒山拾得圖は亦彼れの傑作なるが、落筆例によりて怪奇を極め、鬼氣人に迫るの概あり、蕭白の性質理想を發揮して餘蘊なきものといふべし

HAN-SHAN AND SHIH-TE.

BY SHÔHAKU SOGA.

(A pair of *kakemomo*, monochrome on paper; 6 feet 5 inches by 3 feet 8 inches.)

OWNED BY THE TEMPLE, KÔSHÔJI, KYÔTO.

(COLLOTYPES.)

Shôhaku Soga's biography (he died in 1783) has been already mentioned in Volumes VI. and VII. The pictures here reproduced are one of his masterpieces. The brushwork is, as usual, of such boldness and pre-eminent ability as cannot be paralleled by the work of other artists. The designs are altogether uncommon and vigorous, so that we cannot but admire the artist's free conception.

美山仙境図(鎌本墨山)

曾我蕭白筆

(重文 天王寺美術館)

高麗絹本淡彩五幅

曾我蕭白(天文四年~元和三年)の三手巻の画稿一冊。三本巻のこころは紙に墨で描き、淡彩を施した。鎌本墨山は、蕭白の師匠。この頃の蕭白の彩画は、原寸に近い。

ノ上部藤棚ゆゑのこうんぶ一

HAN-SHAN AND SHIH-TE.

BY SHÔHAKU SOGA.

(A pair of kakemono, monochrome on paper; 6 feet 2 inches by 3 feet 8 inches.)

OWNED BY THE TEMPLE, KÔSHÔJI, KYOTO.

(COLLOTYPES.)

Shôhaku Soga's biography (he died in 1783) has been already mentioned in Volumes IV. and VII. The pictures here reproduced are one of his masterpieces. The brushwork is, as usual, of such boldness and pre-eminent ability as cannot be paralleled by the work of other artists. The designs are altogether uncommon and vigorous, so that we cannot but admire the artist's free conception.

曾我蕭白

竹筍圖(紙本淡彩)

松村吳春筆

(竪四尺三寸七分、横一尺九寸)

京都　巨勢小石君藏

吳春のことは既に屢〻之を述べたり、玆に出すものは亦吳春の遺蹟中殊に優秀なるものなり、單に一竿の老竹を點出し、而して添ふるに二筍を以てす、布圖簡短にして、毫端輕暢、洵に逼眞の妙を極む、是の如きは吳春の如き大家にして始めて能くすべき所にして、到底凡手の企及すべき所にあらざるなり

BAMBOO-SPROUTS.

BY GOSHÛN MATSUMURA.

(*Kakemono*, slightly coloured on paper; 4 feet 4 ⅛ inches by 1 foot 10 ¾ inches.)

OWNED BY MR. SHÔSEKI KOSÉ, KYÔTO.

(COLLOTYPE.)

We have frequently mentioned Goshun. The present picture is an excellent one among his productions. The conception is singularly simple, consisting of nothing more than an old bamboo and two shoots nearby. But the brushwork is light and mild and brings forth the scene in full semblance to Nature. Such masterly effects can have been achieved only by an expert, such as Goshun, and can never be imitated by the ordinary artist.

竹藪圖（雛本彩畫）

松林公春筆

（縮図五三センチ巾一四メートル）

京都　山崎小右春藏

竹藪に雪のつもるなかで
一ぺき視に一つ一つ匹湖風雪を受け入れ
葉の底を大家に一つ一つ傍ること留しても
自に蓋翼の強き鋒の,翼の傍ぎ自翼
ま込っても,体圖面蓋に二丁全藤蓋藤,
雪竹ま擂蓋一つ面つ圖ょるに二丁雪
点に蓋翼でるきのけ,のけ蓋に一丁半の

BAMBOO-STUDIES
BY GOSHUN MATSUMURA.
(Kakemono, slightly coloured on paper; 4 feet 4½ inches by 1 foot to 3½ inches.)
OWNED BY MR. SHOSEKI KOSE, KYOTO.
(COLLOTYPE.)

We have frequently mentioned Goshun. The present picture is an excellent one among his productions. The conception is singularly simple, consisting of nothing more than an old bamboo and two shoots nearby. But the punishment is light and mild and brings forth the scene in full semblance to Nature. Such masterly effects can have been achieved only by an expert, such as Goshun, and can never be imitated by the ordinary artist.

貫中

觀櫻圖(絹本着色)

秦隆古筆

(竪一尺七寸八分、横二尺八寸)

駿河國 秋野雅太郎君藏

秦隆古(享和元年—安政六年卽ち西暦一八〇一年—一八五九年)の傳は第十四冊に詳述せり、本畫は士女觀櫻の圖にして、筆致頗る南宗の風格を帶び、未だ土佐派の渾融せられざるより察すれば、恐らくは是れ隆古壯時の作なるべし、落筆閑雅、賦彩瀟洒にして趣致頗る掬すべきものあり、亦以て雅客鑒賞の資料とするに足れり

ADMIRING THE CHERRY-BLOSSOMS.

BY RYÛKO HATA.

Kakemono, colours on silk, 1 foot 8 inches by 2 feet 9 inches.)

OWNED BY MR. MASATARÔ AKINO, SURUGA PROVINCE.

(COLLOTYPE.)

The life of Ryûko Hata (1st year of Kyôwa to 6th of Ansei, 1801-1859) is given in Volume XIV. This picture, of young men and ladies looking at the cherry-blossoms, is clearly connected with the Southern Sung style in its brush-work, and we at once see that it has not yet assimilated the style of the Tosa School. With this fact before us, we may justly determine that the picture was produced during the artist's earlier life. It is overflowing with taste that is displayed in the adroit brushwork and the refined colouring. It will be highly prized by connoisseurs.

櫻桜圖(櫻木書き)

葵斎広重

(第二百九十九号廣二百八十七)

東京図絵住居太書屋蔵

明治廿年一月一日—一月廿七日(全廿六号)

吉野桜の花盛りの頃に、ふと思い出すのは、
ずいぶん、ずいぶんの昔、北上の桜樹の
満開の頃、深夜の風に揺れて、一つ一つ
花びらが、ぱらぱらと散り、ふと、ふと
つぎつぎと、散りつぎつぎ、散りつぎつぎ
と、散りつぎつぎ、散りつぎつぎ、散り
つぎつぎ

梅溪艤舟圖(絹本淡彩)

田能村竹田筆

(竪四尺四寸八分、横一尺七寸)

京都 山田茂八君藏

竹田(天保六年即ち西暦一八三五年、五十九歳にて歿す)の傳は本書第十二冊に詳述せり、玆に出す圖は其落款の示す如く、天保元年に於ける五十四歳の作にして、落筆老熟、傳彩淡雅、幽趣實に掬すべし、亦是れ竹田の手腕を窺ふべき一傑作といふべきなり

PLUM-TREES IN A VALLEY.

BY CHIKUDEN TANOMURA.

(*Kakemono*, slightly coloured on silk; 4 feet 5 inches by 1 foot 8 inches.)

OWNED BY MR. MOHACHI YAMADA, KYÔTO.

(COLLOTYPE.)

The life of Chikuden Tanomura (died in 1835 at the age of fifty-nine) is given in the twelfth volume of this series. The present picture was executed when he was fifty-four years old (1830). The brushwork is virile and ripe, while the colouring is light and effective, so that the deep taste of the whole composition is such as to make the picture worthy of being esteemed as one of Chikuden's masterpieces.

PLUM-TREES IN A VALLEY.

BY CHIKUDEN TANOMURA.

(Kakemono, slightly coloured on silk; 4 feet 2 inches by 1 foot 8 inches.)

OWNED BY MR. MOHACHI YAMADA, KYÔTO.

(COLLOTYPE.)

The life of Chikuden Tanomura (died in 1832 at the age of fifty-nine) is given in the twelfth volume of this series. The present picture was executed when he was fifty-four years old (1830). The pinsliwork is virile and ripe, while the colouring is light and effective, so that the deep taste of the whole composition is such as to make the picture worthy of being esteemed as one of Chikuden's masterpieces.

梅谷鶴仙(竹圖)(雪本淡彩)

田能村竹田筆

(縮図五百七八分縮一ヲ寸七)

京都 山田敬八蔵

竹田(天保六年頃)の画風一八三五年,五十九歳にして嘗て此絹に精進を尽して出でし傑作十二冊に装ひて,後に出でし竹田の真蹟の示す如く,天保元年以降,竹田は,五十四歳の頃,即ち,文政年間に,此の本書を,蔵版,彫刻,彩色,表具等,悉く,自己の手にしつゝ,彩筆を,揮ひ,て,此の,一,巻,を,成,し,たるものゝ,如,し,

沃友弱未到蠟前折梢 沙雨晴看水暖處
放梅花 溪畔青梅約開門欲出時倚被吟
徳祐小留且話詩 沒花 吟徳去於登山峙
舟三人同一棹花月浙溪流 小舟無繫任於日
漂流不嗟梅已落花不交多 詩
寫每景各有微意觀西徳畧說貫藻徳之
所不道觀去推讀小集遂志於讀者此幅雪
或有感焉寫庚寅閏五月仿田生併堂 西徳

春夏山水圖(絹本着色)

松村景文筆

屏風一雙張附十二圖中の二圖

(各竪三尺五寸六分、横一尺一寸八分)

子爵 大久保忠一君藏

松村景文(天保十四年即ち西暦一八四三年、六十五歳にて歿す)の傳は其山水圖と共に本書第十一冊に出せり、茲に掲ぐる所の二圖また屏風張附十二ヶ月中の二葉にして、甲は二月、漁父の水神を祭るの意を寫し、乙は六月湖上舟遊の景を畫けるものなり、揮灑輕妙、賦彩淡雅にして、精練の技殆んど家兄吳春の佳品を見るの概あり

LANDSCAPES IN SPRING AND IN SUMMER.

BY KEIBUN MATSUMURA.

(Two pictures from a set of twelve mounted as a pair of six-fold screens, in colours on silk; each 3 feet 6½ inches by 1 foot 2 inches.)

OWNED BY VISCOUNT TADAKAZU ÔKUBO.

(COLLOTYPES.)

The life of Keibun Matsumura (died in the 14th year of Tempô, 1843, at the age of sixty-five) we have given in Volume XI., where we reproduced another of landscapes, and now we present some more of his masterpieces, taken from pictures intended to represent the twelve months, and mounted as a pair of folding-screens. The first show some fishermen worshipping the goddess of the river in the second montn, and the second presents the scene of a pleasure-boat on a lake in the sixth month. The success displayed in admirable cleanliness of the brush-touch and in the light colouring, make us feel as if we were looking at the skilful productions of the artist's elder brother, Goshun.

遊船不復入
象湖多古
渚深柳密
寬涼之地

松鶴波浪圖屏風一雙

(紙本金碧着色)

岡本豐彦筆

(竪五尺一寸一分、横一丈二尺四寸六分)

京都 塚本大三郎君藏

岡本豐彦(弘化二年即ち西暦一八四五年、六十八歳にて歿す)のことは本書第八冊、西王母圖の説明中に之を述べたり、西王母圖は筆致婉麗輕妙なれども本畫は毫鋒卓落儁拔にして豐彦の作中多く見ざる所の逸品なり、其傳彩は未だ以て妙諦を得たりと言ふを得ざれども、常に婉媚の筆を弄したる豐彦にして斯る作品を出すを見ば、何人も彼れが手腕の縱横自在なりしに驚嘆すべきなり

PINE-TREES AND CRANES: WAVES AND CRANES.

BY TOYOHIKO OKAMOTO.

(A pair of six-fold screens, in colours on gold-paper ground; each, 5 feet 2 inches by 12 feet 5 ½ inches.)

OWNED BY MR. DAIZABURÔ TSUKAMOTO, KYÔTO.

(COLLOTYPES.)

We have given the biography of Toyohiko Okamoto (who died in 1845 at the age of sixty-eight) in the text accompanying the picture "Hsi-wang-mu," reproduced in Volume VIII. That picture is marked by refined taste and is of a forceful style; but the present ones are bold and rough, such as we seldom see in Toyohiko's productions. Although the colour-scheme cannot be said to be refined, yet these are the best examples to enable us to understand the free and eminent ability of his art.

松鶴近年圖屏風一雙

（雄赤金碧淡色）

岡本豐彥筆

（縱六尺一寸六分　橫一丈三尺四寸六分）

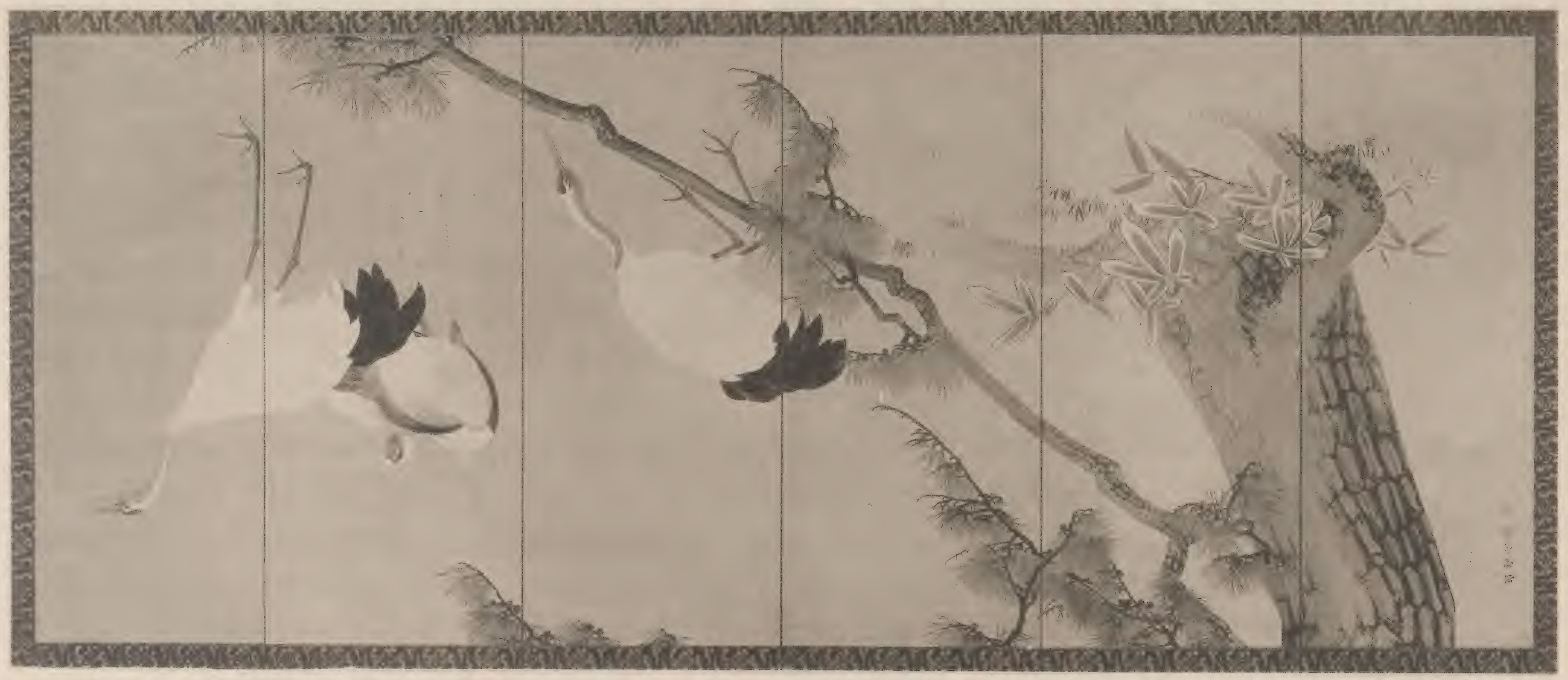
京都　美本大三冊裝

岡本豐彥氏は江戸中期の人にして本書は一人四五年前大三十八歳にして京都に住し圓山應擧に學び後に大和に移り文政十年歿す氏は人物畫を能くし殊に花鳥を得意とす

本書は雪景松鶴を描き淡彩を以て一雙の屏風とす

中央より見るに右隻の前景に岩を配し左隻前景に木を以て隔てたる景にして全体を貫ぬきて遠景に極微の雪を散らしたるものなり

遊ばせた手風の蘭の蘭は巧妙のつ上に雪面にして一面を出だせる出れば別に何とも言へず



草花圖(絹本着色)

椿椿山筆

(竪四尺二寸八分、横一尺八寸四分)

男爵岩崎彌之助君藏

椿椿山(安政元年即ち西暦一八五四年、五十四歳にて歿す)の傳は本書第十五冊に出せり、茲に掲ぐるものは嘉永二年即ち椿山四十九歳の筆なり、由來椿山は徐氏の沒骨法を體得し、蓍筆を以て草花を寫すに最も妙を得たるが、本畫は彼れが一代の作中殊に會心の逸品なるべし、雜然たる種々の草花を一幅の中に收めて而も繁冗を感せざるが如き、椿山にして始めて能くすべくして到底凡庸畫史の企及する所にあらざるなり

FOLIAGE.

BY CHINZAN TSUBAKI.

(*Kakemono*, coloured on silk; 4 feet 4 inches by 1 foot 10 inches.)

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

One of Chinzan Tsubaki's landscapes was given in the last volume, as well as his biography. He lived from the first year of Kyôhô to the first year of Ansei (1801–1854). This *kakemono* of Foliage was painted by him in 1849, when he was forty-nine years of age. Chinzan especially excelled in depicting foliage by the method known as the "non-contour system," which was originated by Hsu-tze, Sung dynasty, China, and the present picture is one of his typical masterpieces. He shows several kinds of cereals on one canvas, but, notwithstanding this, we do not have any feeling of confusion. Susch work can be done only by an artist like Chinzan, and no ordinary hand can ever achieve it.

春汀圖（巻物）

勝山春

（紙本八十八センチ二十八センチ）

民国時代の大家

勝春山（宣英氏の祖父）一人五五回展

五十回展に出品した作品の中の本作は五十歳の作品である。二冊に出せるものだけ出品した。山水絵は固定人数の画のみ出品する。本年は春汀の数作品は数少ない。本ア草冊を描くに最も適した。春汀の数作品は数少ない。

一つの型の中に春の工面と溌剌たる調子を強く、情趣に入り込むこと。

この型式風景の全数をつ四つ入り

枯木小禽圖(絹本淡彩)

山本梅逸筆

(竪五尺二寸八分、横二尺八寸五分)

神戸 光村利藻君藏

山本梅逸(寛政二年—安政四年即ち西暦一七九〇年—一八五七年)の遺作は既に本書第十二冊及び第十三冊に登載し、且つ其傳歴をも詳述せり、茲にまた其佳作を掲ぐ、本畫は其落欵の示す如く嘉永五年(西暦一八五二年)即ち梅逸六十三歳の老筆なり、梅逸は實に意匠豊富、健腕自在にして、筆々生意活動し、一幅一幀觀るに隨つて清新の興趣を感せざるなし、吾人は前冊に收めたる松鷹圖、四季百花圖等を觀、更に本圖を展して、梅逸の絶技を嘆賞せざるを得ざるなり

BIRDS ON BARE TREES.

BY BAIITSU YAMAMOTO.

(*Kakemono*, slightly coloured on silk; 5 feet 3 inches by 2 feet 10 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

Productions by Baiitsu Yamamoto (1790–1857) have already been given in Volumes XII. and XIII., and details of his life were given in connection with those occasions. Here, again, we present anexcellent picture from his hand. This work, according to the legend on the canvas, was executed in the 5th year of Kayei, 1852, when the artist had reached the advanced age of sixty-three. Baiitsu is very rich in design, and his hand was able to grapple with every variation and change of his conceptions, carrying out the thought of his mind most vividly; therefore, every one of his productions is full of new and original taste, without exception. We cannot help uttering words of admiration after seeing the illustrations which we have already given, "Pine-tree and Hawk" and "Flowers of the Four Seasons," as well as this one here given.

山本竹洞画帖（永寿会）

山本竹洞

（昭和三年六月三日）

山口英雄

山本竹洞は明治二十二年一月二日生れ、今年四十一才の若い画家である。

竹洞は三歳の頃に父に別れ、母一人に育てられた。十二歳の頃に家業の絵画を学ぶ。

絵画を学ぶ頃に、竹洞は、絵画の師匠の紹介で、当時の大家、竹内栖鳳の門に入る。

栖鳳は、竹洞の才能を認め、竹洞の師匠の紹介で、竹洞は、栖鳳の門に入る。

栖鳳の門に入る頃、竹洞は、栖鳳の門下の中で、一番の才能を発揮する。

竹洞は、栖鳳の門下の中で、一番の才能を発揮する。

BIRDS ON BARE TREES.

BY BAITSU ZAMMOTO.

(Kakemono, slightly coloured on silk; 2 feet 3 inches by 5 feet 10 inches.)

OWNED BY MR. TOSHINO MITSUNURA, KOBE.

[illegible]

Productions by Baitsu Zammoto (1890–1952) have already been given in Volumes IX. and XIII., and details of his life were given in connection with those occasions. Here, again, we present an excellent picture from his hand. This work, according to the legend on the canvas, was executed in the 5th year of Kwei, 1853, when the artist had reached the advanced age of sixty-three. Baitsu is very rich in design, and his hand was able to grapple with every variation and change of his conceptions, carrying out the thought of his mind most vividly; therefore, every one of his productions is full of new and original taste, without exception. We cannot help uttering words of admiration after seeing the illustrations which we have already given, "Pine-tree and Hawk," and "Flowers of the Four Seasons," as well as this one here given.

諸侯上洛圖(絹本着色) 安藤廣重筆

(竪一尺三寸八分、横一尺八寸四分)

東京帝室博物館藏

安藤廣重、初めの名は德太郎、後に十右衛門と改め、更に又德兵衛と稱し、一立齋と號す、寛政九年生る、幼より畫を好みしが、漸く長ずるに及び歌川豐國に就て敎を受けんことを請ふ、然れども豐國門弟多かりしを以て之を許さず、よりて豐廣の門に入る、當時豐國の畫は大に世に珍重せられしが、廣重の畫は文政の頃に至るまで未だ普ねく人に知られず、偶〻將軍家齊上洛の事あり、廣重また扈從して京都に上りしが、其往返の途次、東海道の風景絶佳なるを歎賞し、江戸に歸るの後東海道五十三次の圖を上梓せり、それより廣重の名漸く人に知られ、爾來彼れの名所圖繪頗る世に行はるゝに至れり、安政五年(西暦一八五八年)九月六日病を得て歿す、年六十二、顧ふに當時浮世繪師の多くは大抵俳優又は遊女等の類を寫すに餘念なく、また山水を作るに意を致す者なかりしが、廣重に至り自家獨得の畫風を以て大に山水畫を作り、浮世繪と山水畫とを調和して以て時目を懌ばせり、茲に出すものはまた其一にして、諸侯上洛の際東海道に於ける行列の寔景なり、落筆遒勁にして士人より輿丁に至るまで一々其風丰を發揮して生意縱上に躍如たり、吾人は本畫を以て廣重の一傑作と稱するに躊躇せざるなり

DAIMYÔ AND RETINUE PASSING ALONG THE TÔKAIDÔ.

BY HIROSHIGÉ ANDÔ.

(*Kakemono*, coloured; 1 foot 4 inches by 1 foot 9 inches.)

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

Hiroshigé Andô was at first commonly known by the name of Tokutarô; afterwards he changed this name for Jyûemon; while still later he was called Tokubei. He employed the pseudonym of Ichiryûsai; his family name as a professional artist is Utagawa. Hiroshigé was born in the 9th year of Kwansei (1797). When he was fifteen years old, he wished to study painting under a teacher, so he visited Toyokuni Utagawa (the first). But Toyokuni refused to receive him as a pupil, because he already had so many that he felt he might not be able to give Hiroshigé the cordial attention he sought; consequently the latter became a pupil of Toyohiro Utagawa. At that time, the works of Toyokuni were considered very precious; while those by Hiroshigé were not yet famous in our country; and so down to the time of Bunsei (1820, about) his pictures were not known to the public. About that time, it happened by chance that the Shôgunate was going to present a horse to the Imperial Household at Kyôto. Hiroshigé went to Kyôto and returned to Yedo as a member of the embassy, and he was struck with the beautiful scenes along the way. Some of these he drew as he travelled, and put his sketches into a bag. After getting back to Yedo, he worked them into elaborately finished pictures and published them: these are the famous "Fifty-three Scenes Along the Tôkaidô." The pictures were gladly welcomed by the people and at once became popular; consequently the artist's name promptly came to have some weight in the list of *Nishikiyé* artists. Hiroshigé was attacked with an epidemic disease in the 5th year of Ansei, and died on the 6th day, 9th month, (October 12th, 1858), when he was sixty-two years of age. In the course af his long life, he painted many other pictures besides those we have mentioned: such as *Famous Places of the Various Provinces*, *Famous Places Around Yedo*, with comic verses, and *A Souvenir of Yedo*. Up to that time, one of the sub-schools of the Ukiyoyé had made a specialty of depicting the customs and manners of women, with something about the theatres or the dissolute quarters; while few of those artists gave any attention to landscapes: but after Hiroshigé's time, pictures showing scenes of Nature's beauty were published. This change of theme and manner of treatment were praised by all people. The art world was thus under a double obligation to Hiroshigé for inventing a new method of depicting Nature and for his great skill. Hiroshigé's pictures were not more slavish imitations of old canvases: the charm of his best work lies in its truth to Nature. The present picture is one of the last mentioned kind of pictures and it represents the procession of a Daimyô and his train of attendants along the Tôkaidô, on the way to Kyôto. The brush work is vigorous and every one of the attendants is full of action so that it is as if we were actually looking at the procession. This is one of Hiroshigé's masterpieces.

錦絵式十景屏風　東海道五十三次

（縦一尺一寸四分　横一尺一寸四分）

東京帝室博物館藏

文政末年頃の作品と推定せられる。

北斎は晩年に到り、一層自己の信ずる道を進み、遂に大成の域に入り、浮世絵の一層に、新しい生命を与へたのである。

しかし、晩年は、ともすれば、奇を衒ふ傾向があり、時に、人を驚かすような、大作を試みたのである。

この屏風は、文政末年、北斎が、東海道五十三次を、一枚宛、屏風に、仕立てた、大作である。

東海道五十三次は、北斎の、晩年の、大作である。

この、屏風は、文政末年、北斎が、東海道五十三次を、一枚宛、屏風に、仕立てた、大作である。

北斎は、晩年に

鎭火祭圖(絹本着色)

西山芳園筆

(竪三尺四寸、横一尺二寸一分)

神戸 光村利藻君藏

西山芳園(慶應三年即ち西暦一八六七年六十四歳にて歿す)のことは既に第十一冊に於て述べ、且つ其遺作をも紹介せり、茲に出すもの亦彼れの傑作の一にして、某社鎭火祭に於ける一風習を寫せるものなり、彼れが翎羽を寫すに巧みなるは曩に出せる雨中雙鷺圖及び雨楊水鵶圖に於て之を徵すべく、又人物を描くに長じたることは本畫に於て之を見るべし、芳園の如きは實に繪畫壇上に於ける一代の奇才なりといふべし

FESTIVAL FOR PROTECTION AGAINST FIRE.

BY HÔYEN NISHIYAMA.

(*Kakemono*, coloured on silk; 3 feet 5 inches by 1 foot 3 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

For the life of Hôyen Nishiyama (1804–1767) refer to Volume XI. of this series. The "Festival for protection against Fire," is also one of this artist's masterpieces. The picture depicts the ceremony at a certain Shintô temple on the occasion of invoking protection against disastrous fires. The skill displayed in representing birds on the two canvases reproduced in Volumes XI. and XIV., and in delineating human figures on the present one, is truly remarkable.

鍾馗火消圖(錦絵大幅物)

歌川芳國畫

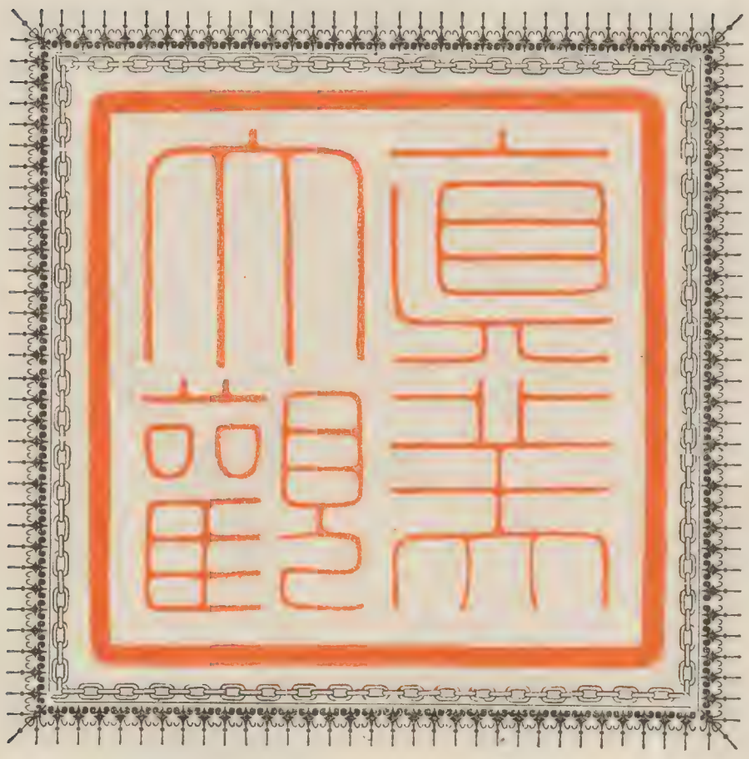
(縦三尺四寸五分、横二尺三寸)

彩色摺(絹本)

天十四歳にして幾たびかの出動に尊一人名乗り出て、且つ進取の気象を発揮し、鎮火の一に、つ、鉄に出たるの布袋なの勢徳の一に、つ、鉄に出たるの布袋なの勢徳の一に、つ、鉄に出たるの布袋なの勢徳

明治四十年七月十五日印刷
明治四十年七月二十日發行
（眞美大觀第十六册奥附）

不許複製



編輯兼發行者　東京市京橋區新肴町十三番地　田島志一
印刷者　東京市京橋區新肴町十三番地　梶間春三
印刷所　東京市京橋區新肴町十三番地　審美書院
發行所　東京市京橋區新肴町十三番地　審美書院內　日本眞美協會
（電話銀新橋三〇五番）

一　常磐線　泉　田　信　雄　……一
三　同　水　戸　市　……三

常磐線

泉田信雄　……一
水戸市……三

昭和三十三年三月廿五日印刷
昭和三十三年三月廿八日發行

著者　泉田信雄
發行者　鈴木肇

常磐線
泉田信雄
水戸市
茨城縣新

發行所　株式會社　日本圖書美術社
茨城縣西茨城郡内原町

SMITHSONIAN LIBRARIES
3 9088 01870 4007

Blank Page Digitally Inserted